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MAX SPICKER

MASTERPIECES OF VOCALIZATION

FOR

Soprano (in Four Books)
Mezzo-Soprano (in Four Books)
Alto (in Four Books)
Tenor (in Four Books)
Baritone (in Four Books)
Bass (in Three Books)

A Graded Series of Vocal Studies for all voices, selected from the celebrated works of Bordese, Bordogni, Cherubini, Concone, Lablache, Lamperti, Marchesi, Nava, Panofka, Panseron, Ronconi, Rubini, Savinelli, Sieber, and others.

G. SCHIRMER, INC., NEW YORK

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Masterpieces of
vocalization : a graded
c1896.

Preface.

In hardly any branch of musical study is a systematic and progressive method more necessary, than in singing ; yet a really thorough course in this important department is at present rarely taken ; in consequence of such neglect, hundreds of good voices are ruined every year.

Now-a-days, full mastery of all technical difficulties is expected of every instrumentalist ; and the same may properly be required of every trained vocalist. Only indolence and lack of perseverance, on the one hand, and total ignorance of the nature of the voice, on the other, can inspire the notion that flexibility of voice is something which a modern singer may leave to the devotees of coloratura. For not only the great masters, in their larger dramatic and devotional works, demand a high degree of skill on the singer's part ; but flexibility of voice is also of inestimable value for the correct reproduction of a sustained cantilena. There could scarcely be a more foolish prejudice than the idea that persevering practice of technical difficulties unfits the voice for producing sustained tones, the *messa di voce,* and broad dramatic song in general. On the contrary, a voice perfectly schooled in all the niceties of vocal technics will best be able to execute the manifold shades and turns of sustained song, the swelling *forte,* the vanishing *morendo,* and all the marked or delicate accents. To bring out the beauties of song, more is needed than crude, rough tone-power ; each vocal number requires a flexible, well-controlled voice.

True, voices differ in tractability ; it would be absurd to expect equal proficiency from all students. One is best fitted for this *genre,* the other, for that ; to attain good results, due regard must be had for natural aptitude. Still, the aim of study must be to attain the greatest possible fluency—not as the final object, but as a means for the fine interpretation of vocal pieces of all descriptions ; and the student should not begin special training for his professional career until he has done his best to cultivate fluent and facile voice-production.

Before taking up these indispensable details, however, it is absolutely essential to thoroughly and conscientiously develop the voice (the *tones,* one by one)—a precaution too often neglected, to the ruin of the voice. It should be borne in mind that it is not *the voice which should be adapted to the method,* but just the reverse. The teacher *should adapt the method of development to the character of the given voice.* To develop the voice —this must be. at first, the sole aim and end. When this is accomplished, with the aid of standard works like those by Abt, Panseron, Lamperti, Delle Sedie, etc., the next important step is a conscientious study of vocalises. Vocalises have a special aim ; they promote fluency and rhythmic feeling, they teach phrasing, how to divide the musical sentences—in short, they are an aid to progress in every way. In addition, vocalises are vocal exercises written in an attractive musical form, and learned and sung by the student with more pleasure than the simpler exercises, which rank low in his estimation. The vocalises give the voice true mellowness, teach its proper control, and prepare it for sustained and coloratura-

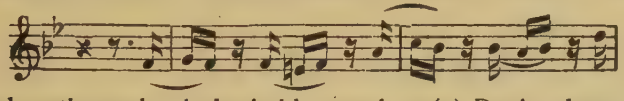
singing, so that the vocal mechanism can adapt itself to all imaginable rhythmical and musical figures ; and every singer must, therefore, according to character and compass of his voice and to obtain full control over it, study vocalises. Mezzo-soprano, contralto, and bass singers encounter, as a rule, most difficulty in this study ; but they must patiently persevere, for in vocalizing alone will they find the secret not merely of developing, but of preserving their voices, and only these exercises will later enable them to meet most trying demands, both in vocal and artistic regard.

It has been our endeavor, in the present work, to present a careful selection of vocalises, by the most eminent masters of the art of singing, in strictly systematical arrangement. These selections include, of course, only the very best and the most essential for vocal development, and have been made with the scrupulous care and forethought due to the importance of this unique instruction-book. Long practical experience has matured our conviction, that despite the excellence of the vocalises by the several masters, certain voids are left, the filling of which is of the highest importance for final success in study. Moreover, many of these vocalises have a decided tendency to one-sidedness, which must appear prejudicial in the long run. In themselves, these studies are excellent ; they are dangerous only in excess. Take Panseron, for example ; who doubts the excellence of his great work on vocalization ? Indeed, it can hardly be too warmly recommended. On critical examination, however, it becomes apparent that the work is devoted almost exclusively to "sustained song". Therefore, the deficiency should be supplied from the works of other masters. If space permitted, many similar examples might be cited.

The present work contains a complete course, adapted in progressive arrangement from the studies and instruction-books of the great masters, which is free from the defects alluded to, and in which even the smallest details have received careful attention. These vocalises are not, however, intended for beginners, but in continuation of Concone's "50 Vocalises", Op. 9, a work for beginners which we warmly recommend. But the daily studies by Viardot-Garcia, Pinsuti, Bordogni, and Sieber (Schule der Geläufigkeit), should not be neglected ; Lamperti's unexcelled work on the Trill also belongs to this period. Female singers in particular, who intend to make a speciality of coloratura-singing, will find the above-mentioned daily studies indispensable, and ought to practise them most perseveringly. Of course, coloratura-singing receives due attention in our work, sufficient, indeed, to satisfy exacting demands ; but for the benefit of specialists in this branch, we mention several other works containing valuable material ; namely : Bordogni, "36 Vocalises" ; Marietta Brambilla, "Vocalises", Book 2 ; Panofka, Op. 86, Books 1 and 2, and Lamperti's "Studies in Bravura". Vocalists choosing a career of church- or oratorio-singing, must not fail to study the Vocalises by Cherubini, Giovanni Prota, and Mazzoni (edited by Julius Stern).

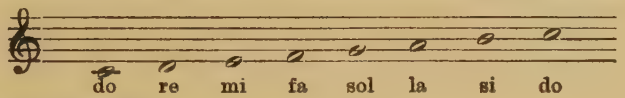
Before closing, we shall touch upon a few other important points, for the benefit of rising singers. First of all, concerning correctly tak-

ing breath in the vocalises. (1) Breath must be taken, not only at each breathing-mark (=//=), but also at every, even the shortest, pause, except where a regular series of short pauses occurs, e. g.:

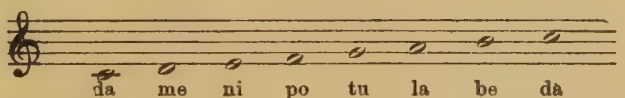


when the breath need only be held at each. (2) During long pauses, and after long notes, take a deep, full breath ; short rests or notes leave time for only a half-breath (*mezzo respiro*). (3) Before a short phrase, content yourself with a half-breath, saving the full breath for the following prolonged phrase, so as not to tire the lungs. In general, whole and half-breaths (*respiri*) should so alternate, that one full breath follows several half-breaths. (4) Never separate, by taking breath, the grace-notes (appoggiaturas, turns, and after-beats) from their principal notes. (5) Where no rest occurs, time needed for taking breath must always be subtracted from the value of the *preceding* note, *never* from the *following* note ; the former thus being merely slightly abbreviated, whereas the rhythmic entrance of the latter would otherwise be unpleasantly retarded.

Another important point is, that the student should sing these studies strictly in the given order, and, above all, not pass over any of the vocalises ; for they are arranged carefully and systematically, and a break in the succession would be a harmful interruption. Only in case any number is absolutely repugnant to the character of a given voice, may the teacher alter the succession, substituting a study adapted to the vocal individuality. It is also left to the teacher's judgment to let the pupil sing some of these studies as solfeggi. *Vocalises* are exercises sung to one vowel (as a rule *a* as in father) ; *solfeggi* are exercises sung to the usual syllables :



or to Graun's syllables:



We recommend the alternation of vocalises with solfeggi, cultivating beauty of tone on the bare vowel, and distinctness of articulation by using the syllabic consonants. Far-reaching, indeed, are the demands made on a singer who would have his interpretations deserve the predicate "artistic" ; and the following requisites will convince every serious student, with what persevering and conscientious assiduity he must apply himself to study in order to fulfil these indispensable conditions : unimpeachable ear ; musical education; perfectly pure attack; absolutely accurate intonation; long breath; flexibility of the voice; clean execution of all embellishments; purity, evenness, and smoothness of the trill; perfect control of the "messa di voce"; precision in rhythm; perfection in phrasing; refinement in taste and style; faultless pronunciation.

The singer must be guided by his intelligence and his will; the more he is able to master, the more intelligent will his vocal interpretation become, totally eschewing all artificiality or unnatural "forcing". A singer ought never to overstrain the natural power of his voice, but must always husband his strength. Only when the strongest emotion or most violent passion is to be portrayed, or the height of dramatic effect is to be reached, should he display the entire natural power of his voice.

The true strength and proper development of a voice consist in its perfect tonal and technical control; its timbre, from pianissimo up to the extreme natural forte, must be equally clear, even, and beautiful; and even in the fortissimo, a well-trained singer will never overstep the natural strength of his voice!

NEW YORK, January, 1896. MAX SPICKER.

MASTER-PIECES OF VOCALIZATION.

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Master-pieces of Vocalization.

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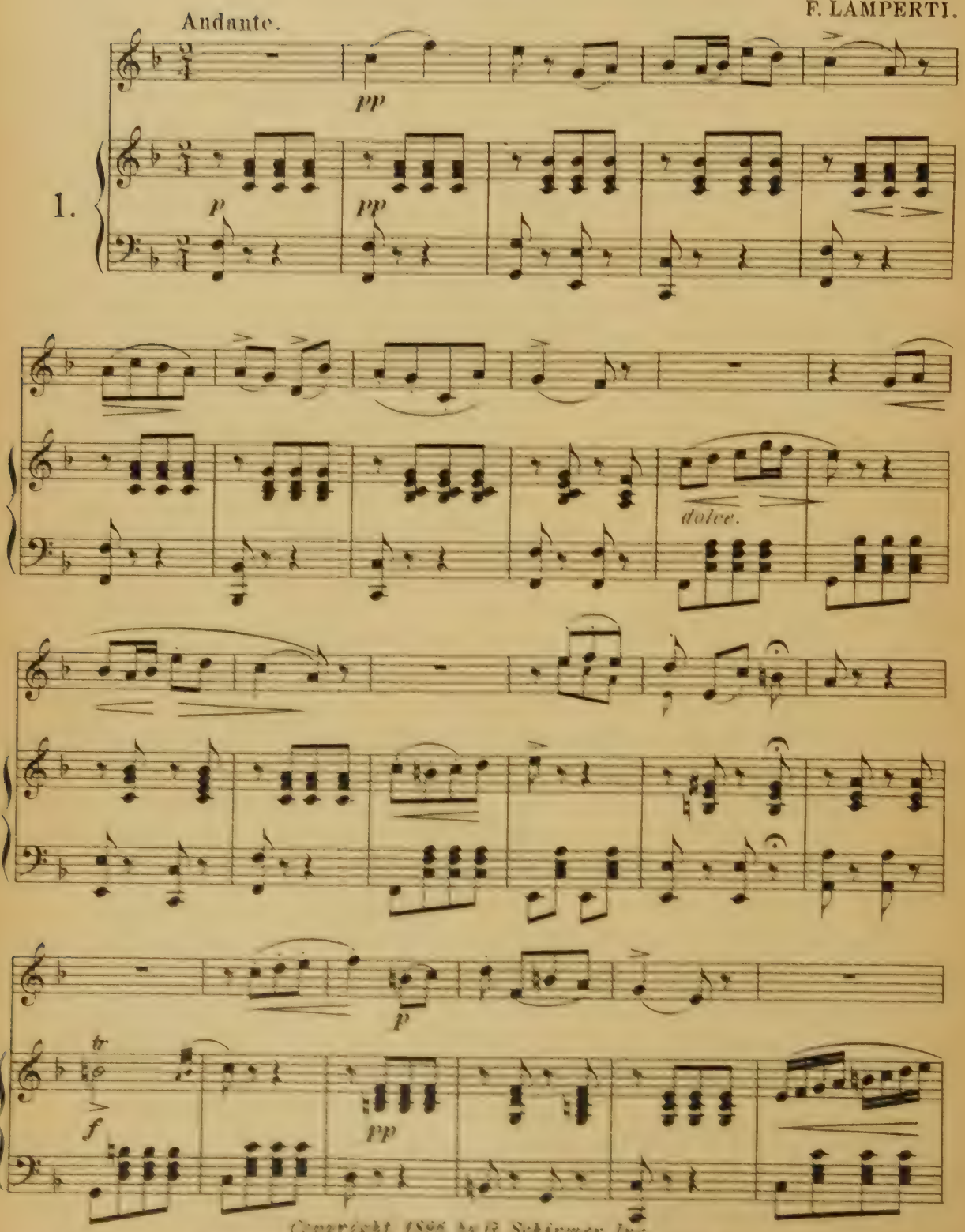
Forty Vocalises

for

Soprano.

F. LAMPERTI.



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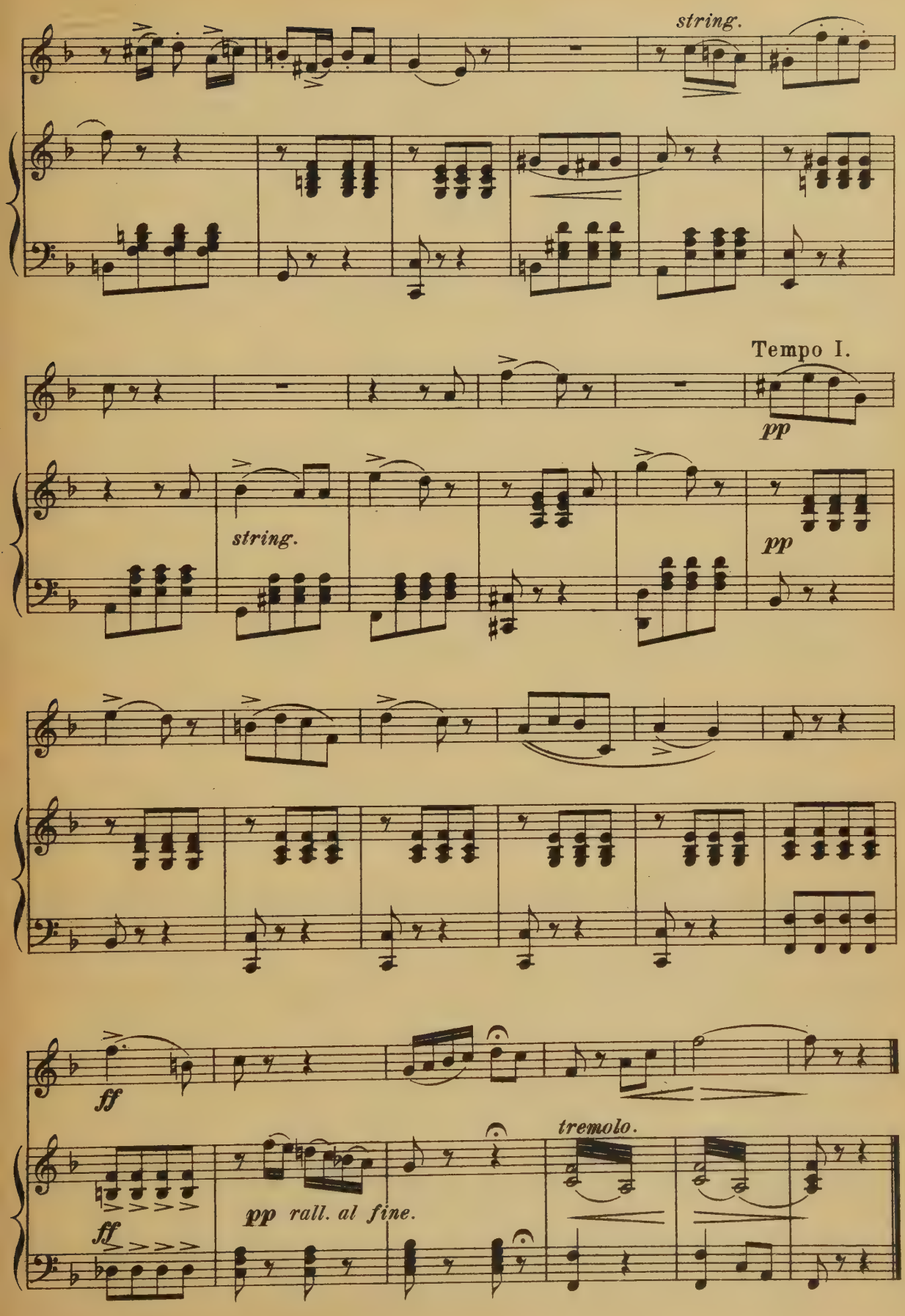
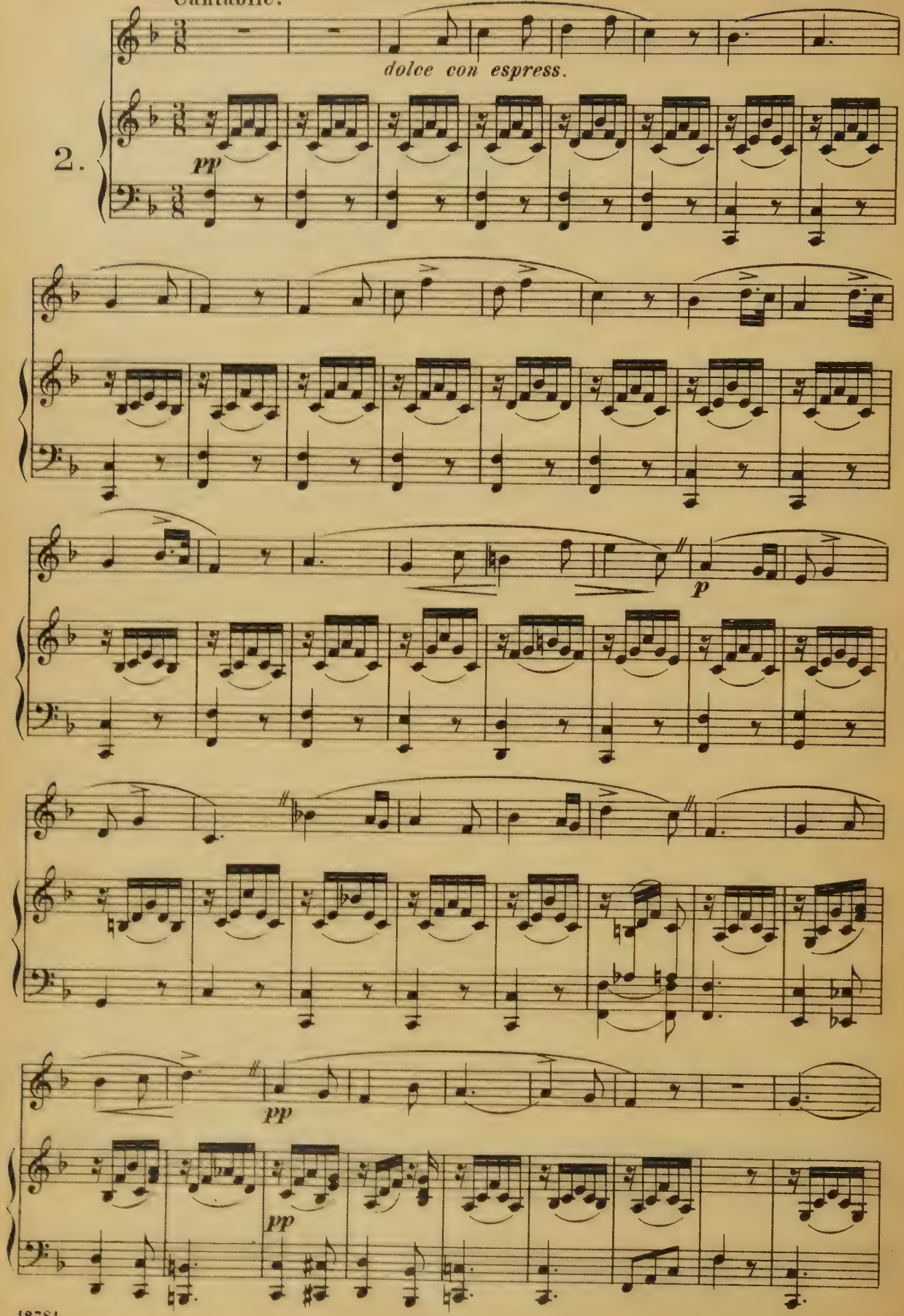
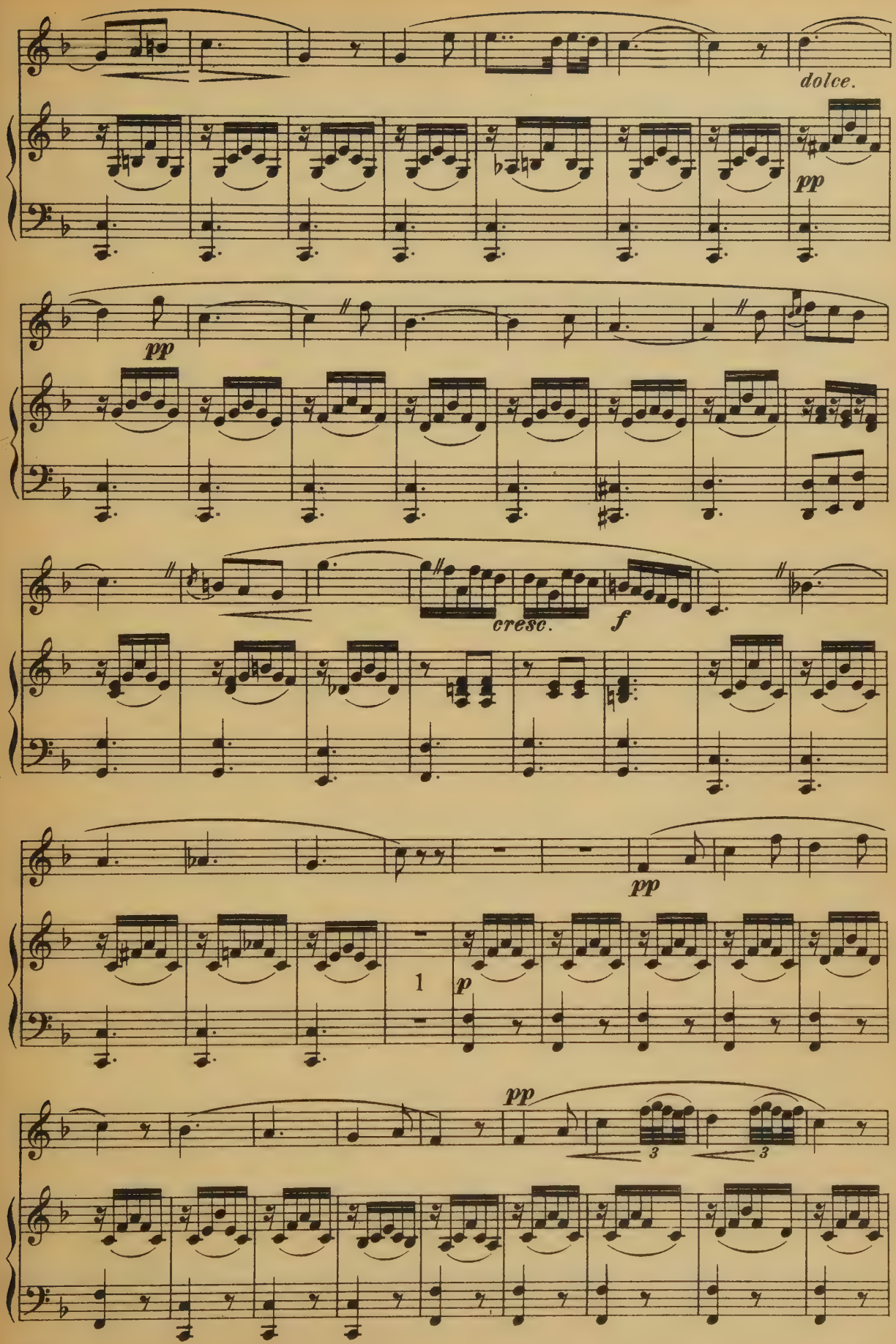
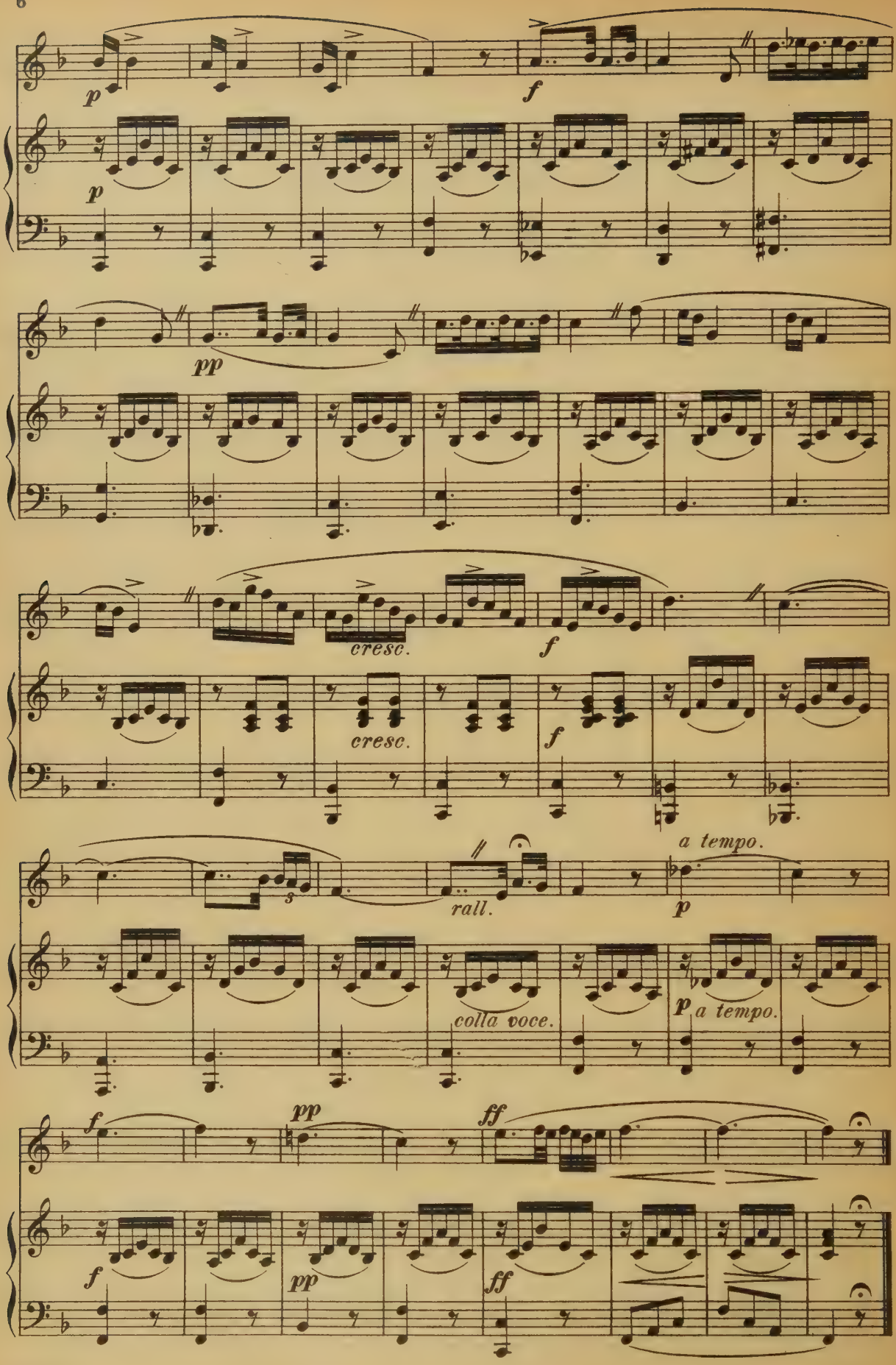

string.
Tempo I.
pp
string.
pp
ff
tremolo.
ff
pp rall. al fine.

Cantabile.

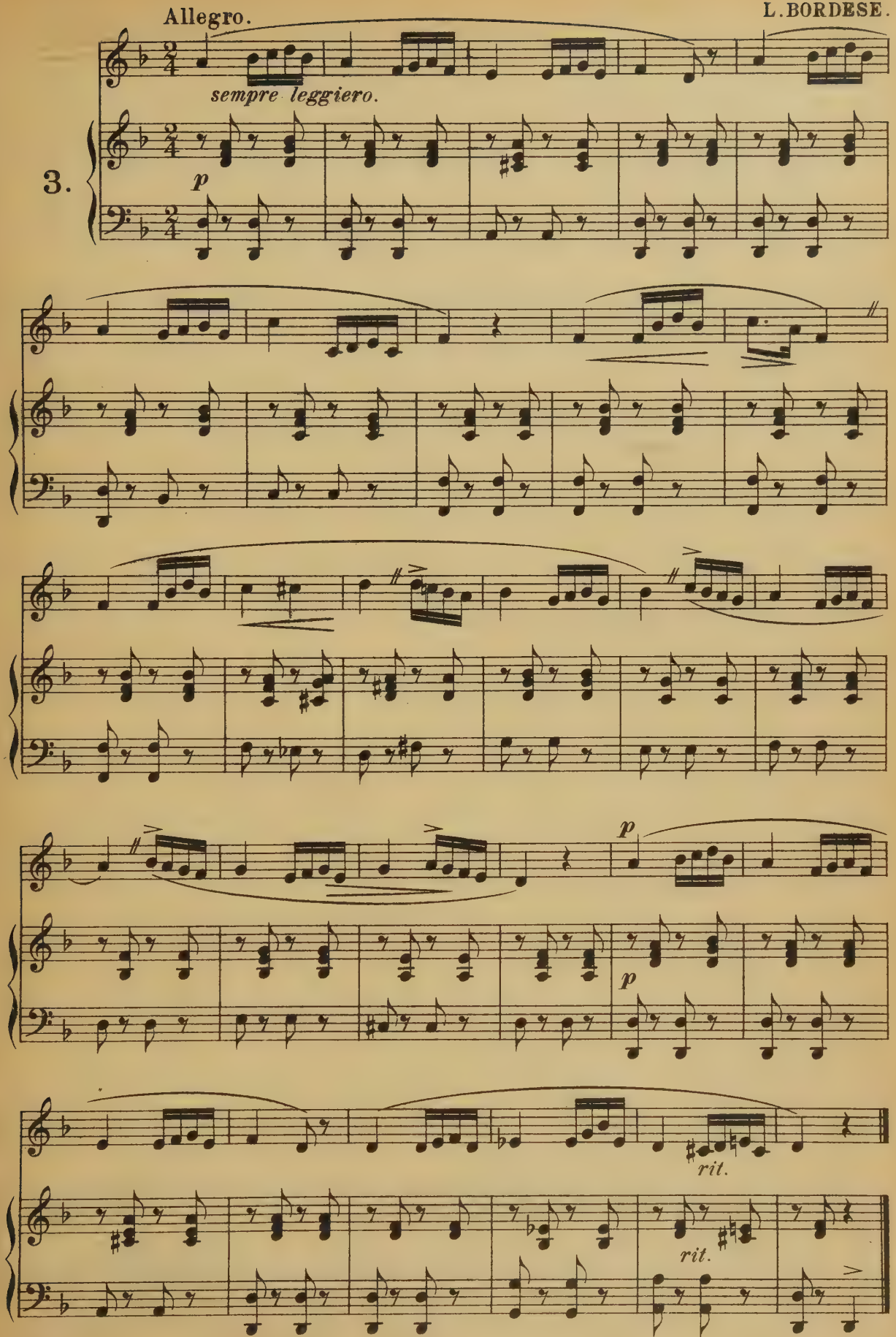
M. BORDOGNI.




dolce.
pp
pp
cresc.
f
pp
1
p
pp
3
3

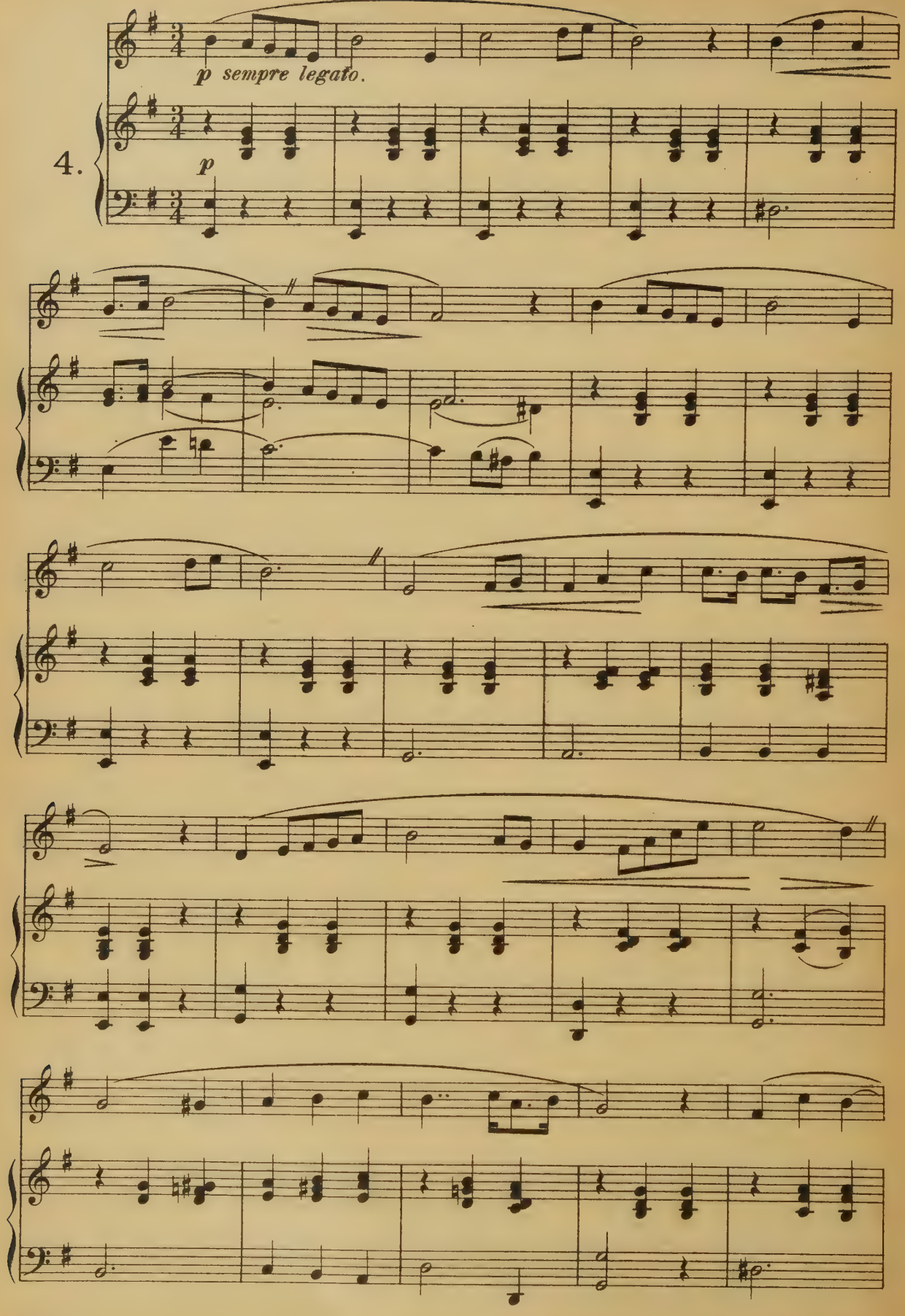

p
f
p
pp
cresc.
f
cresc.
f
a tempo.
rall.
p
colla voce.
p a tempo.
f
pp
ff
f
pp
ff

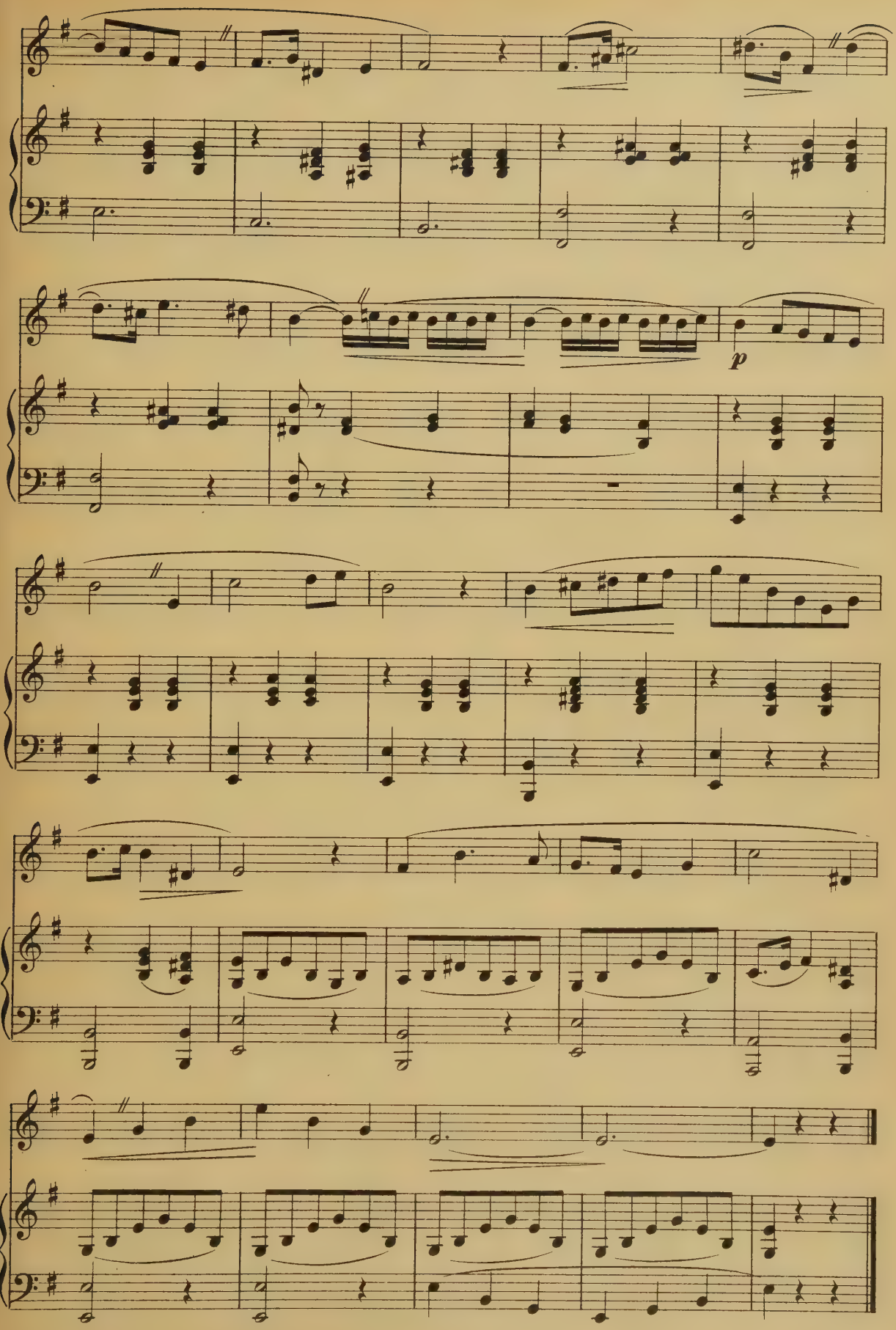
L. BORDÈSE.



Andante con moto.

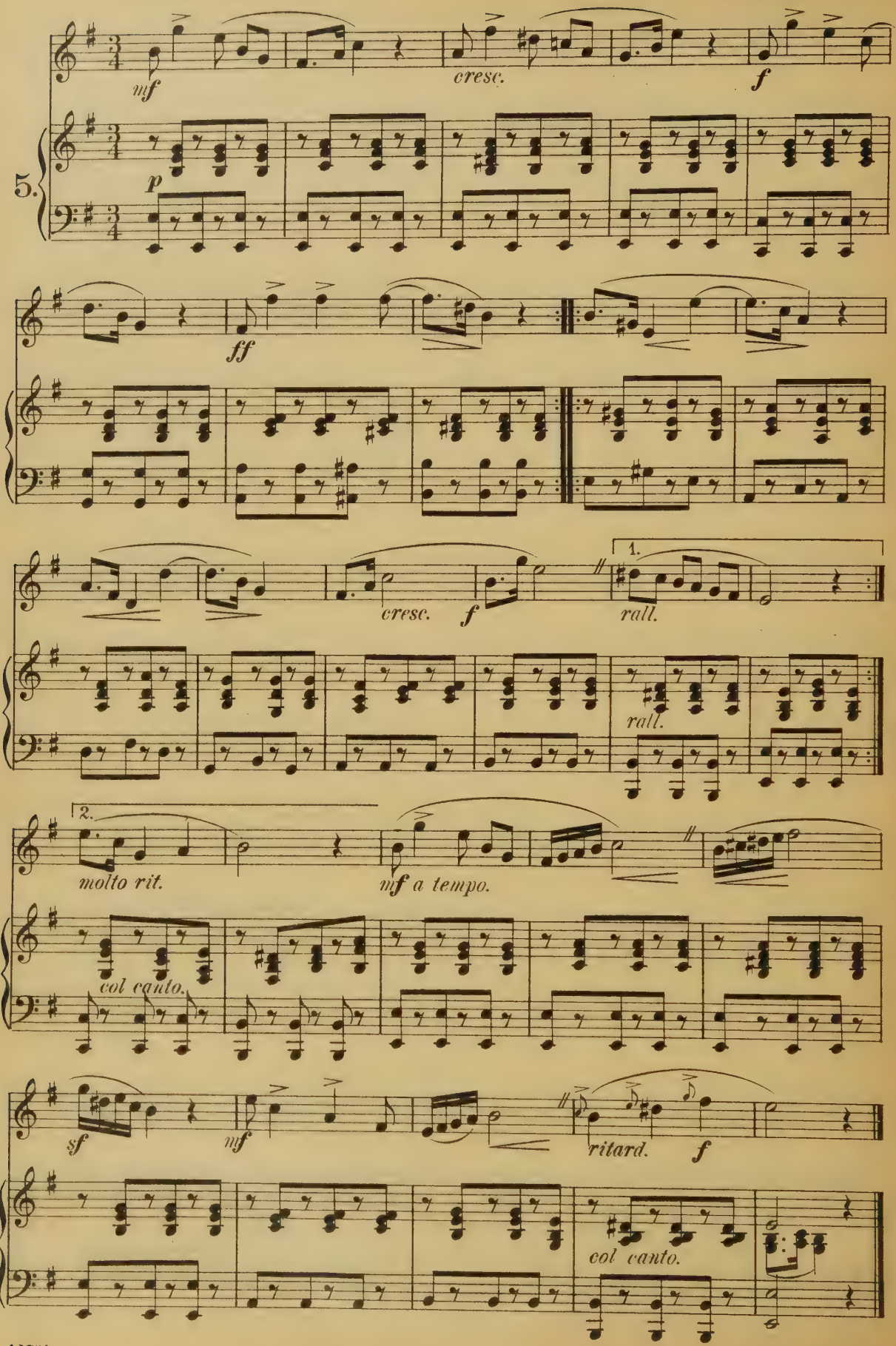
A. PANSERON.

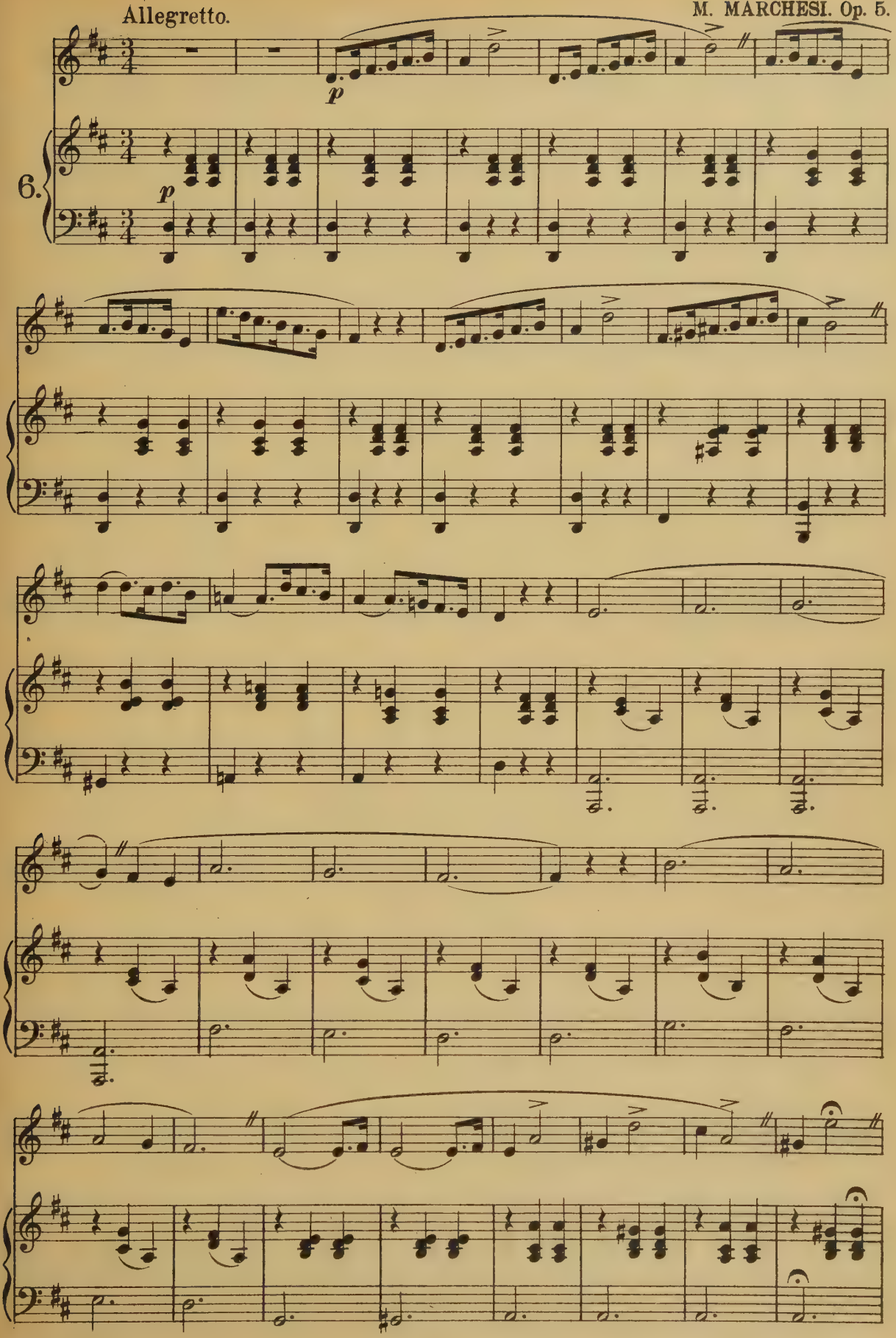


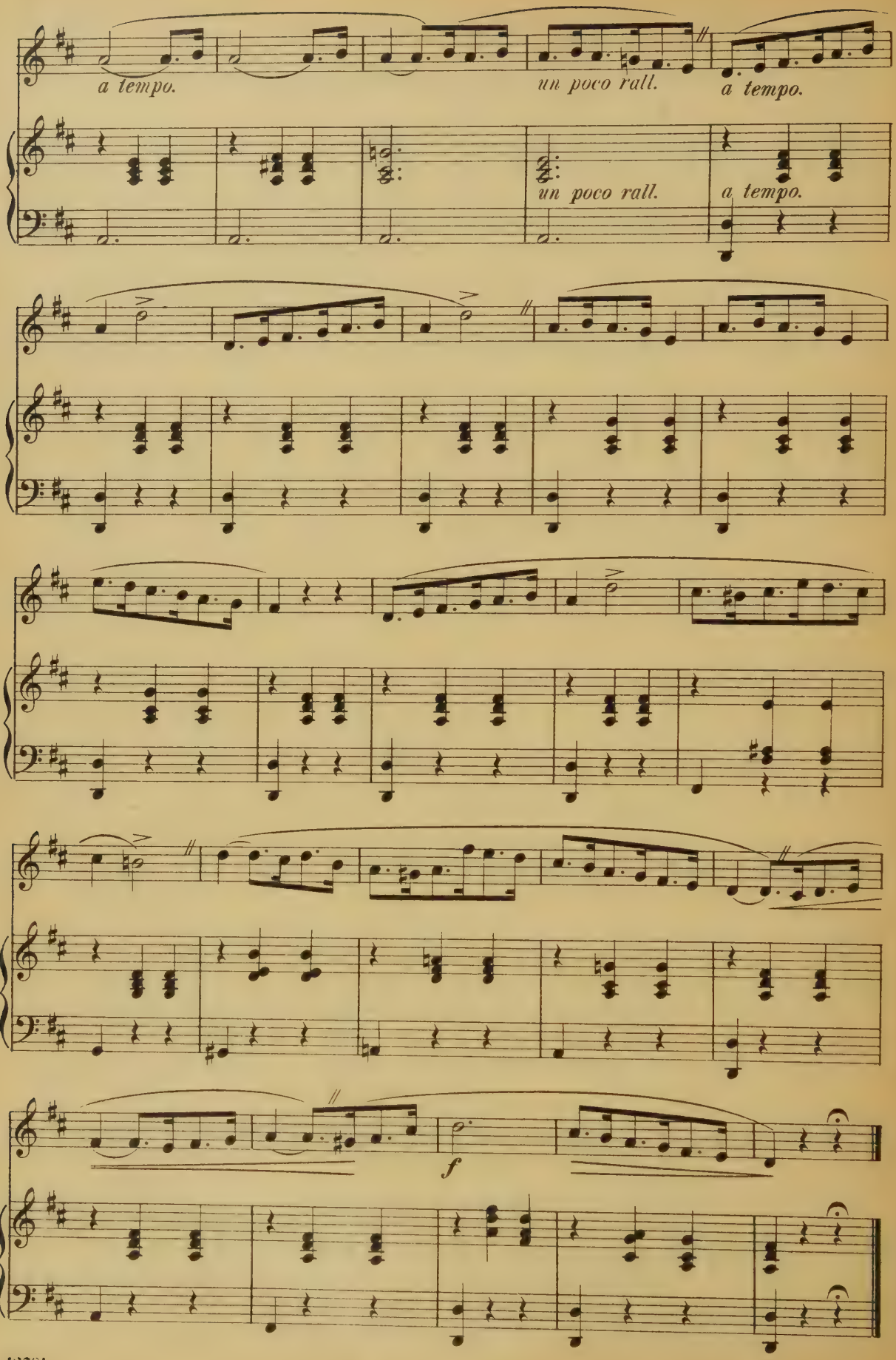

p

Andante moderato.

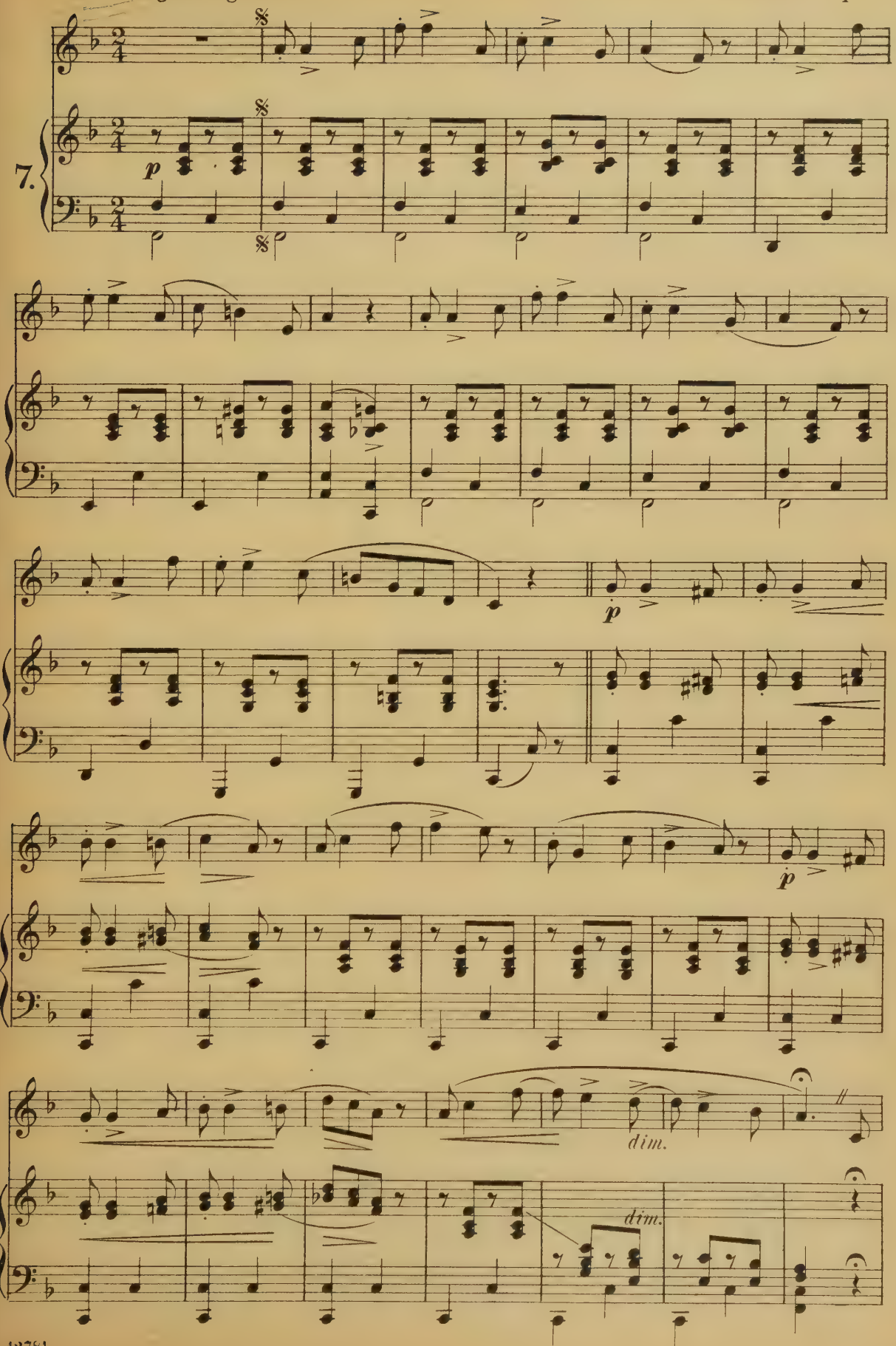
F. SIEBER. Op. 44.

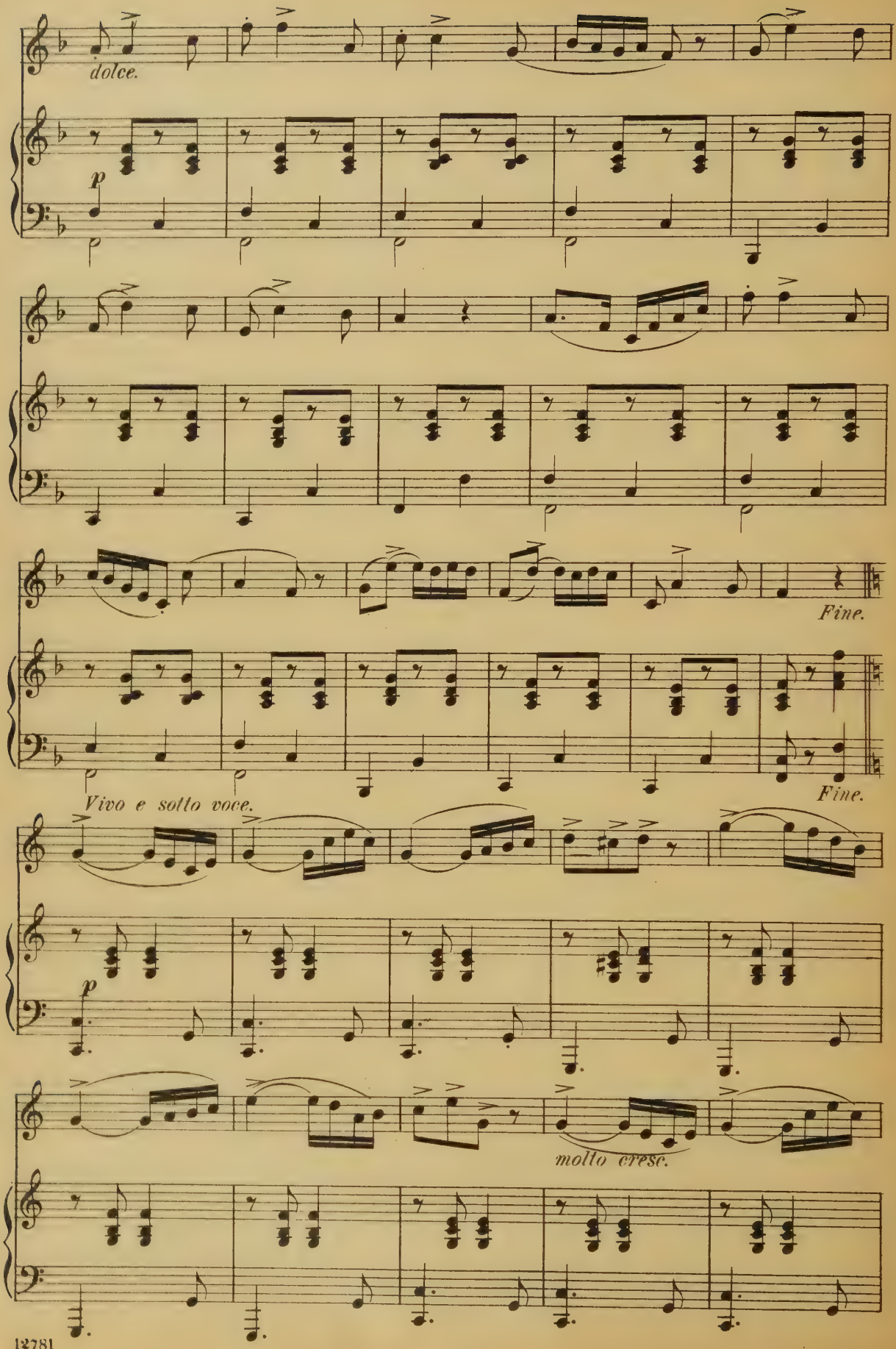


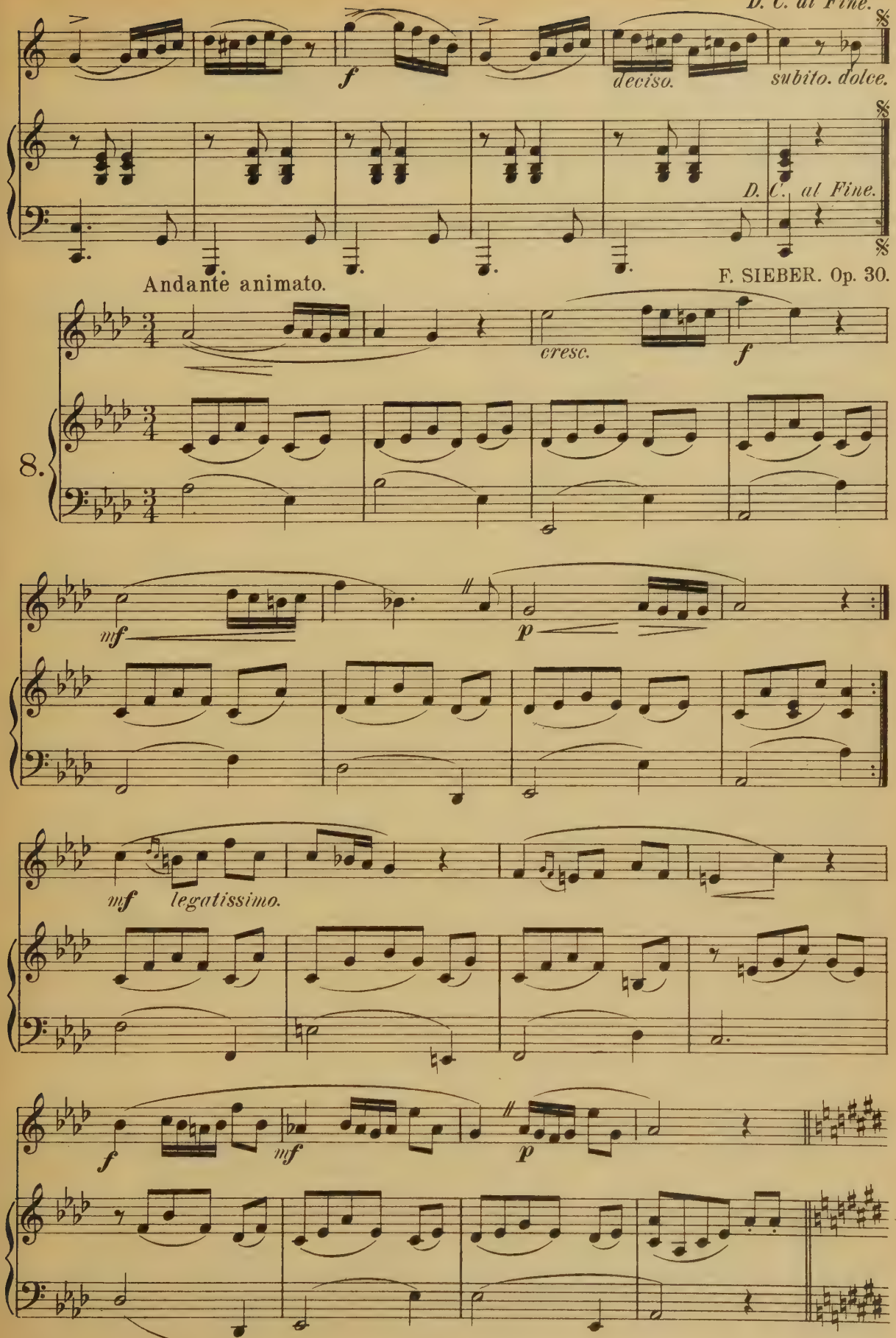

Allegretto.
p
6.
p

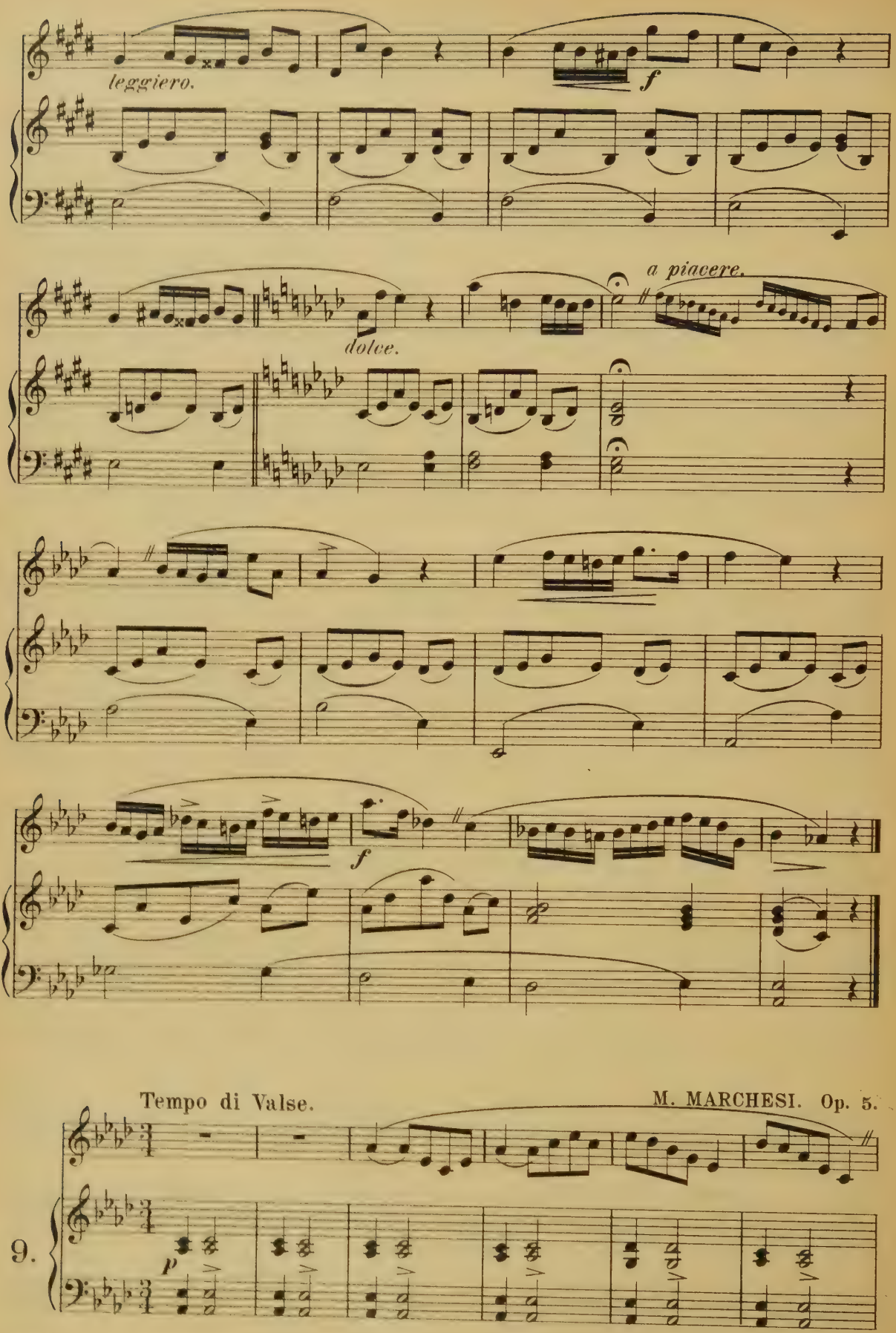

a tempo.
un poco rall.
a tempo.
un poco rall.
a tempo.
f

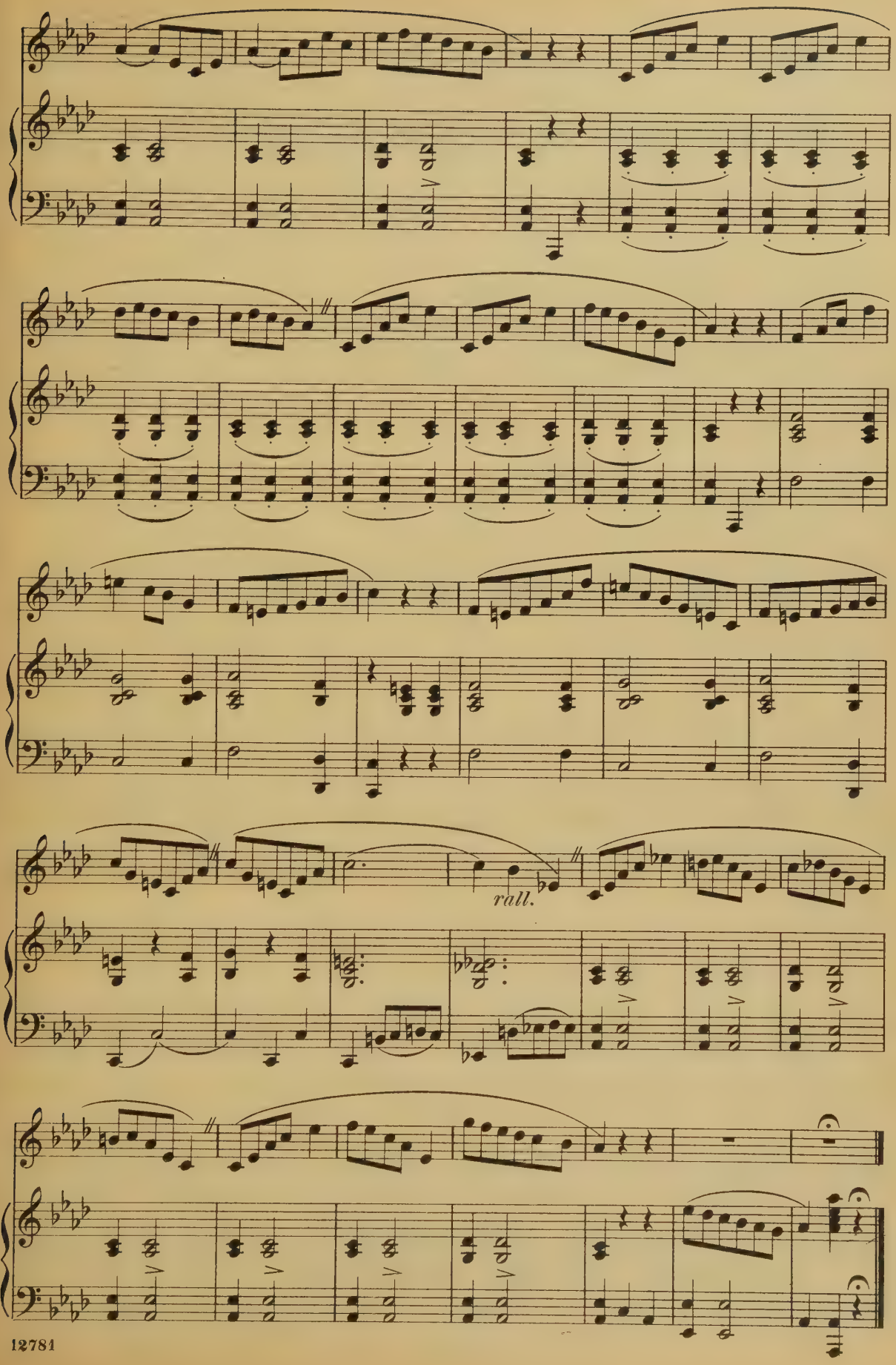
Allegretto grazioso.



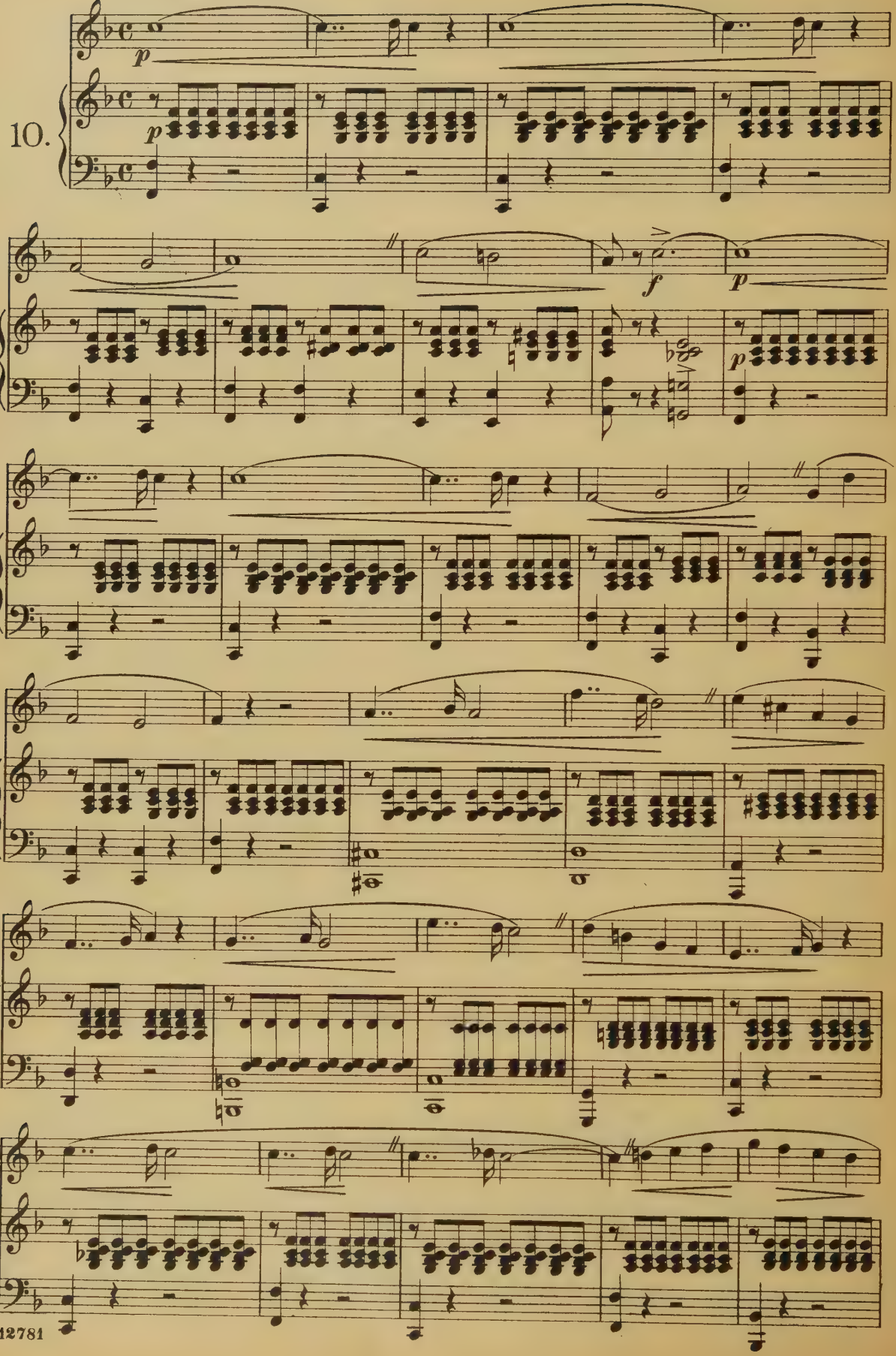

dolce.
p
Fine.
Vivo e sotto voce.
Fine.
p
molto cresc.

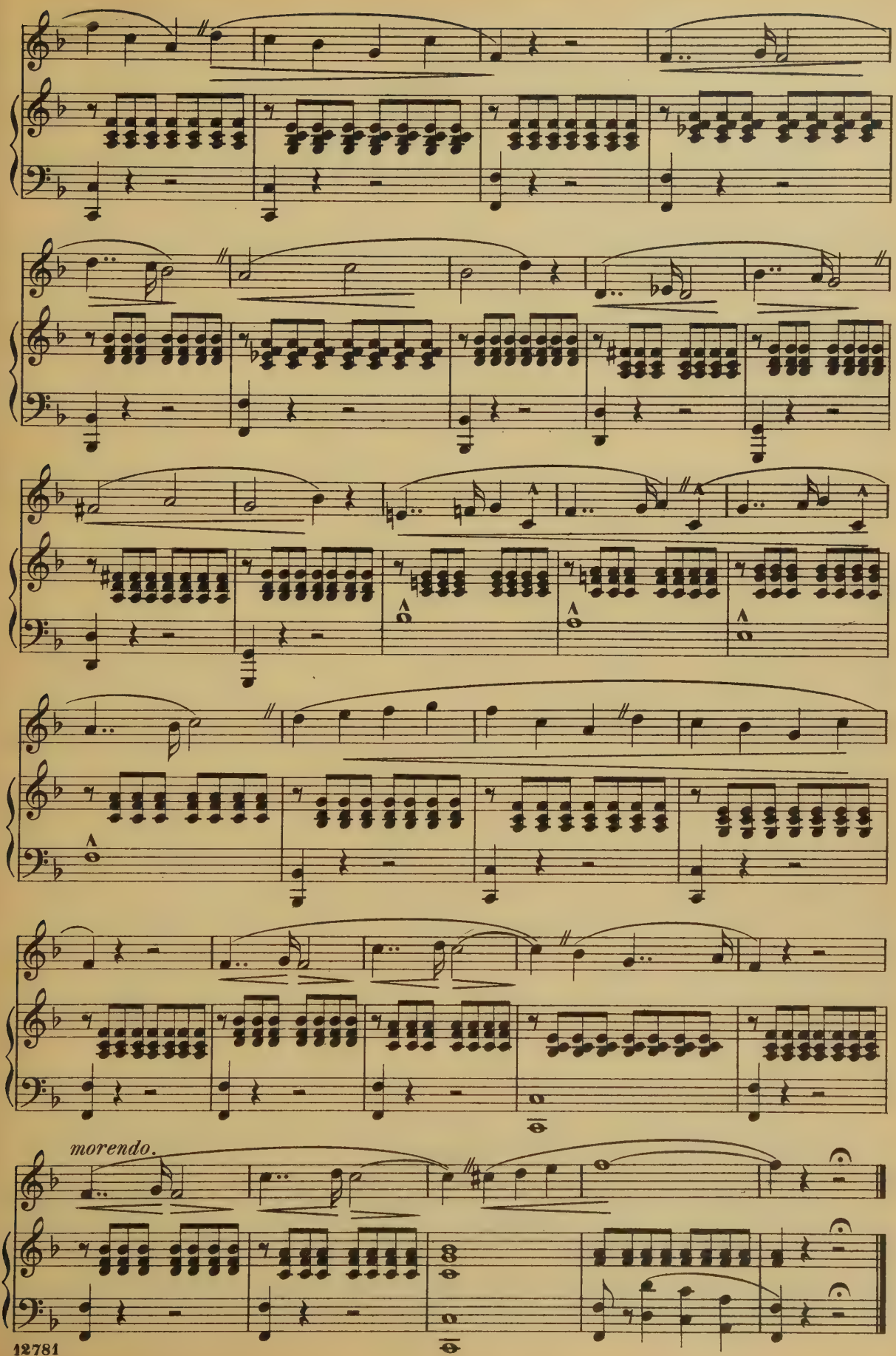

D. C. al Fine.
f
deciso.
subito. dolce.
D. C. al Fine.
Andante animato.
F. SIEBER. Op. 30.
cresc.
f
8.
mf
p
mf legatissimo.
f
mf
p


leggiero.
f
a piacere.
dolce.
f
Tempo di Valse.
M. MARCHESI. Op. 5.
9.
p


rall.

Moderato assai.

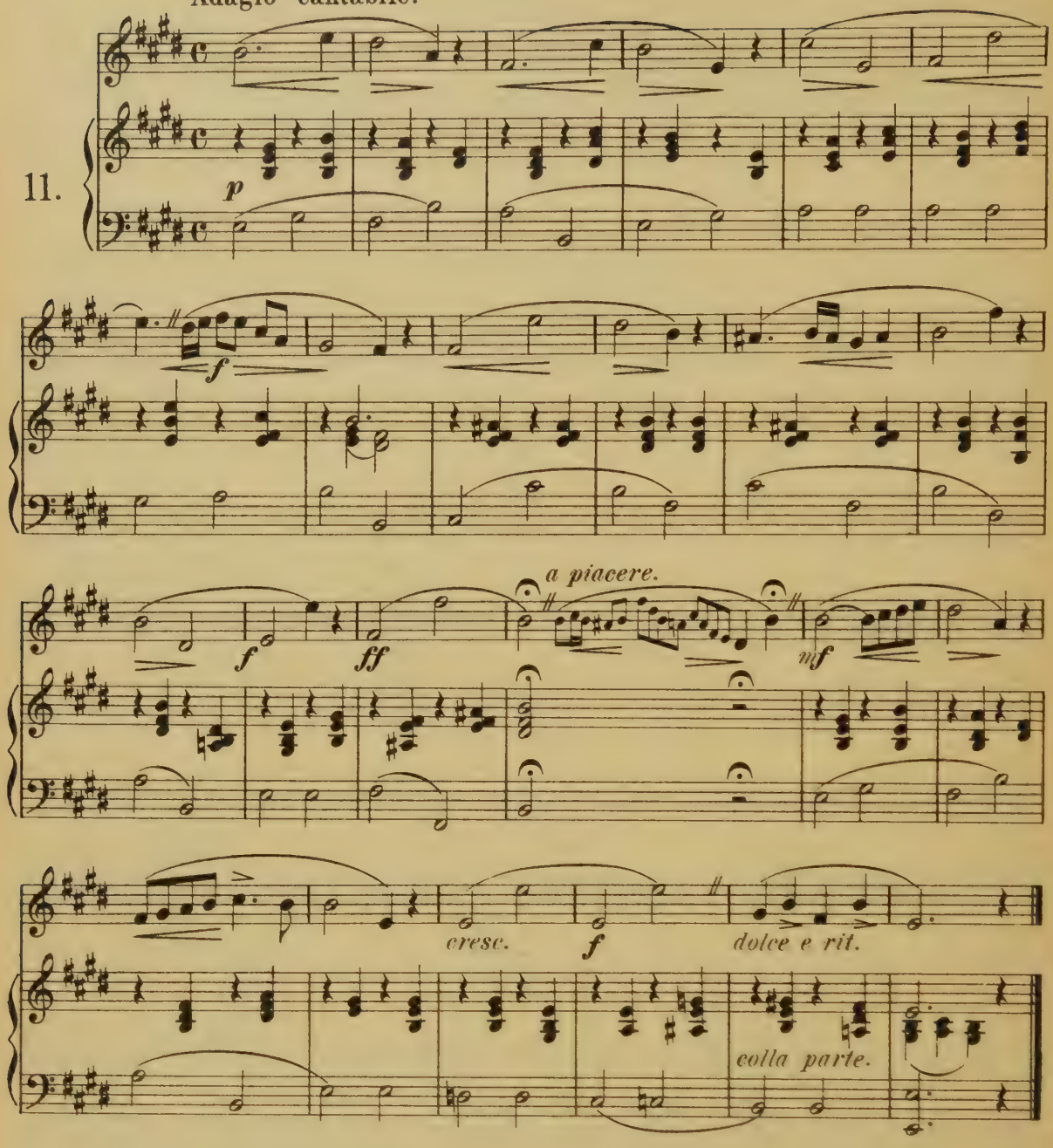



morendo.

F. SIEBER. Op. 30.

Adagio cantabile.

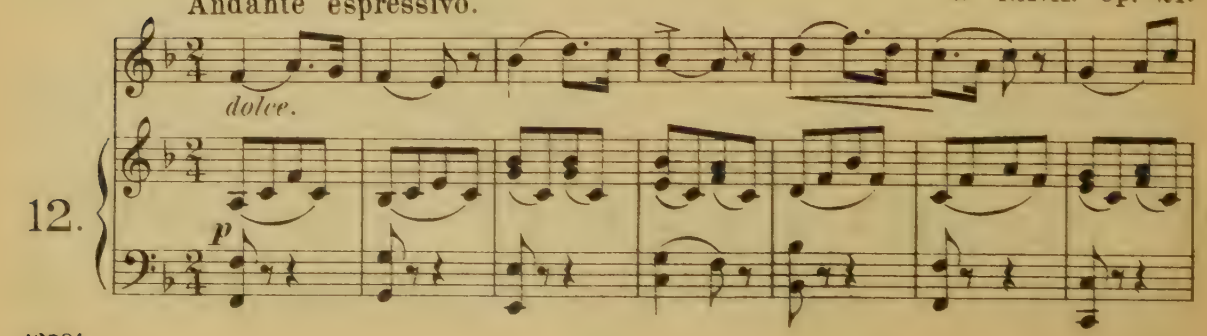
11.

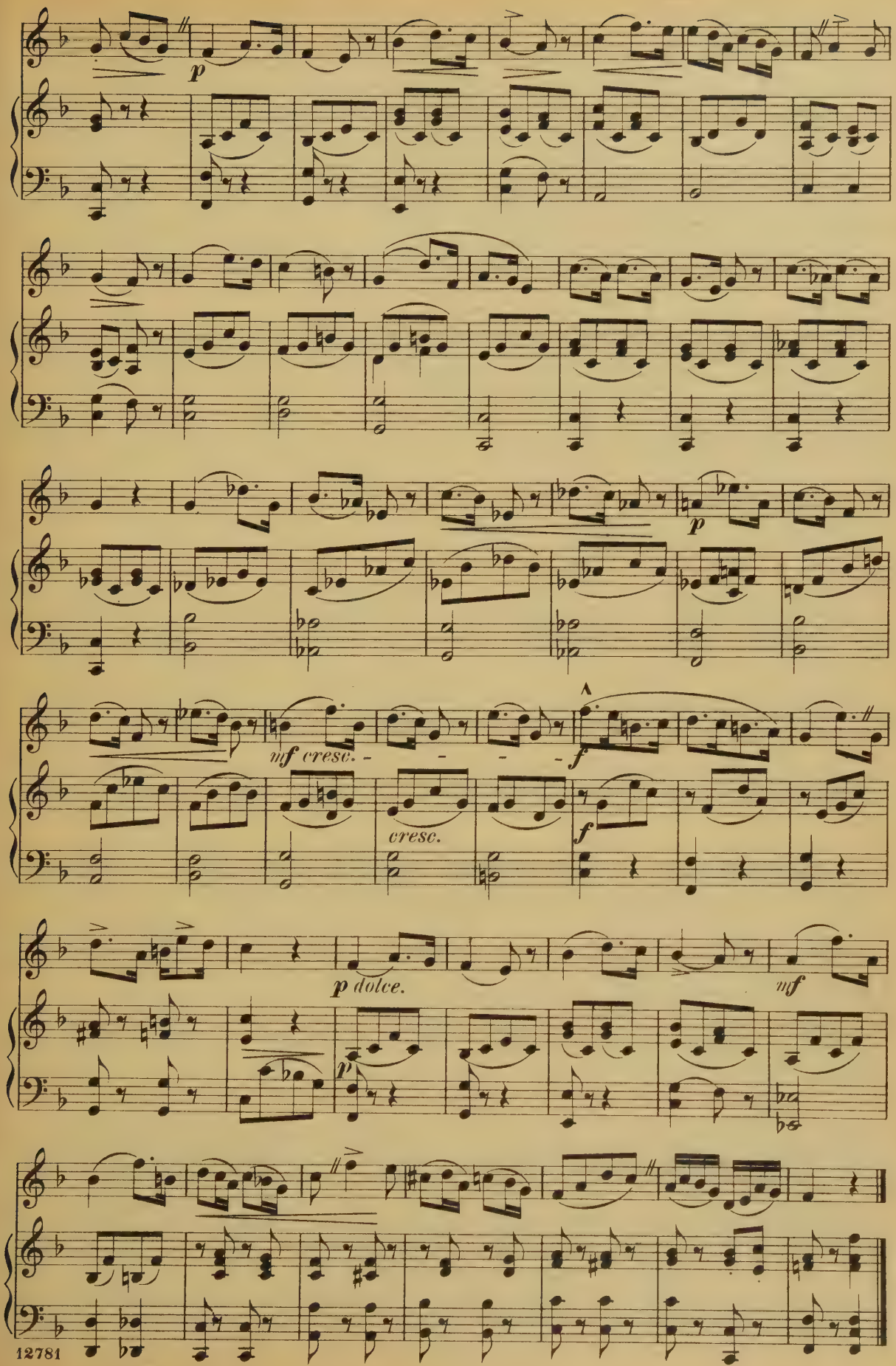


G. NAVA. Op. 21.

Andante espressivo.

12.

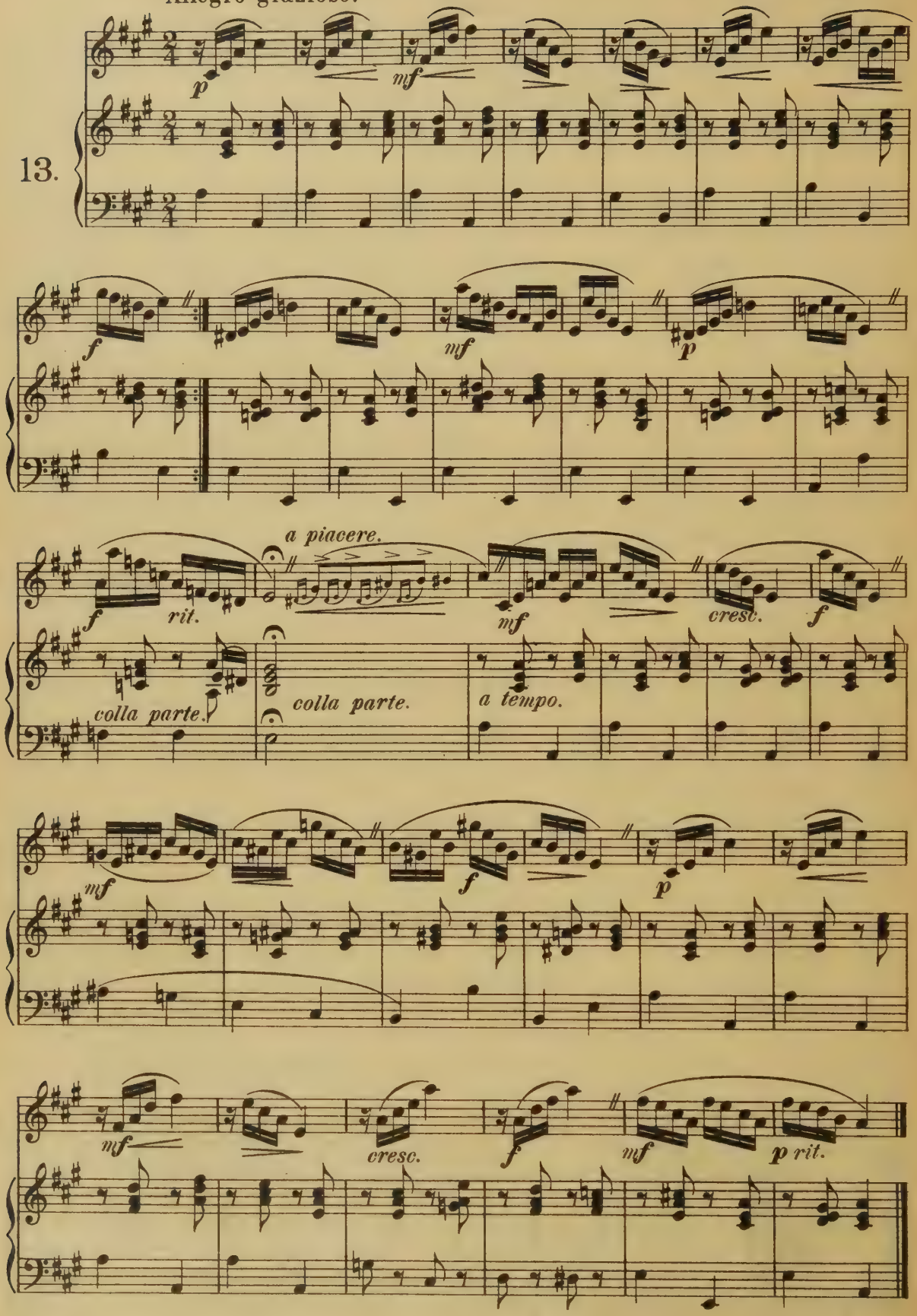



p
p
mf cresc.
f
cresc.
f
p dolce.
mf
p

F. SIEBER. Op. 30.

Allegro grazioso.

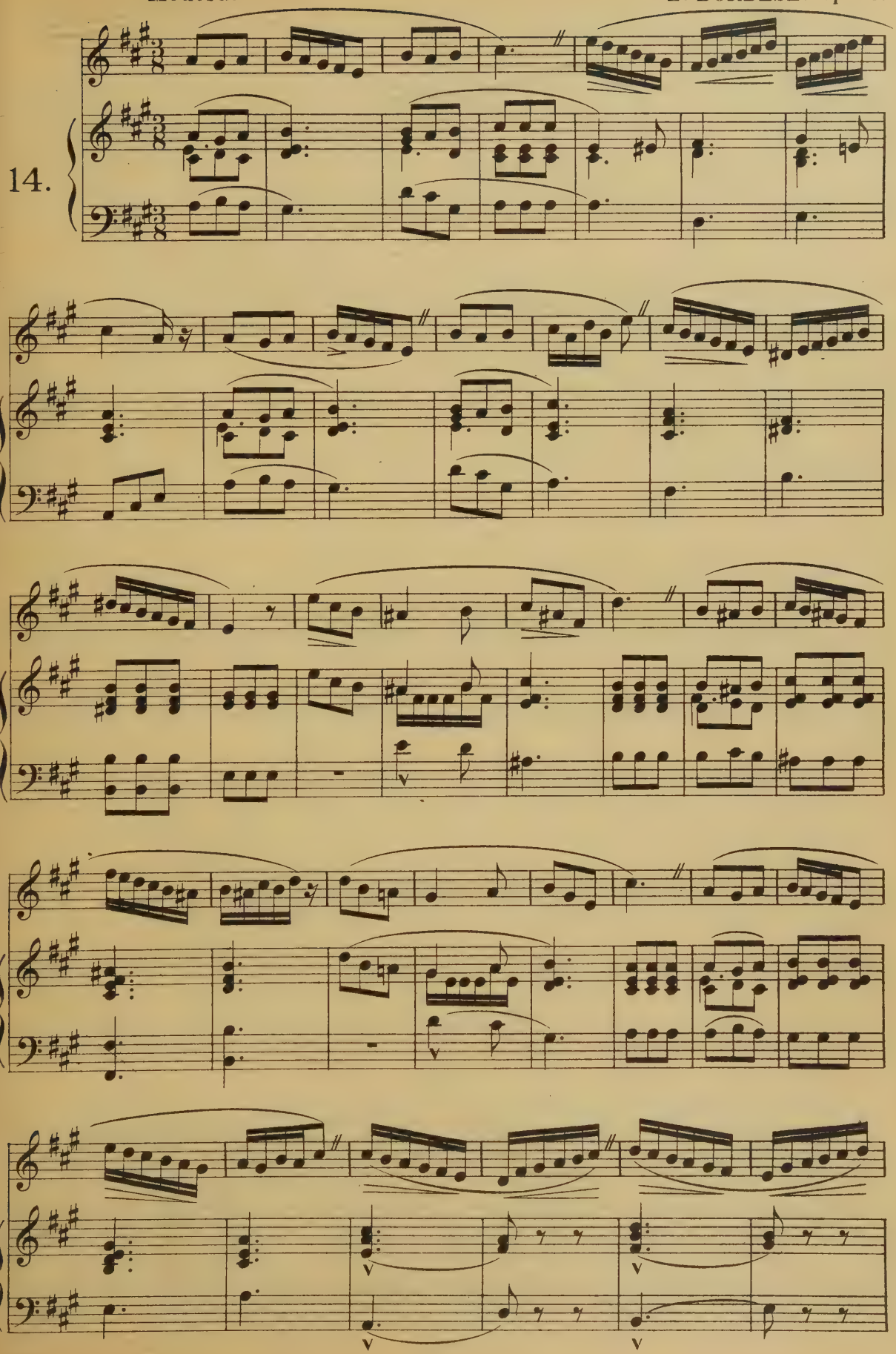
13.

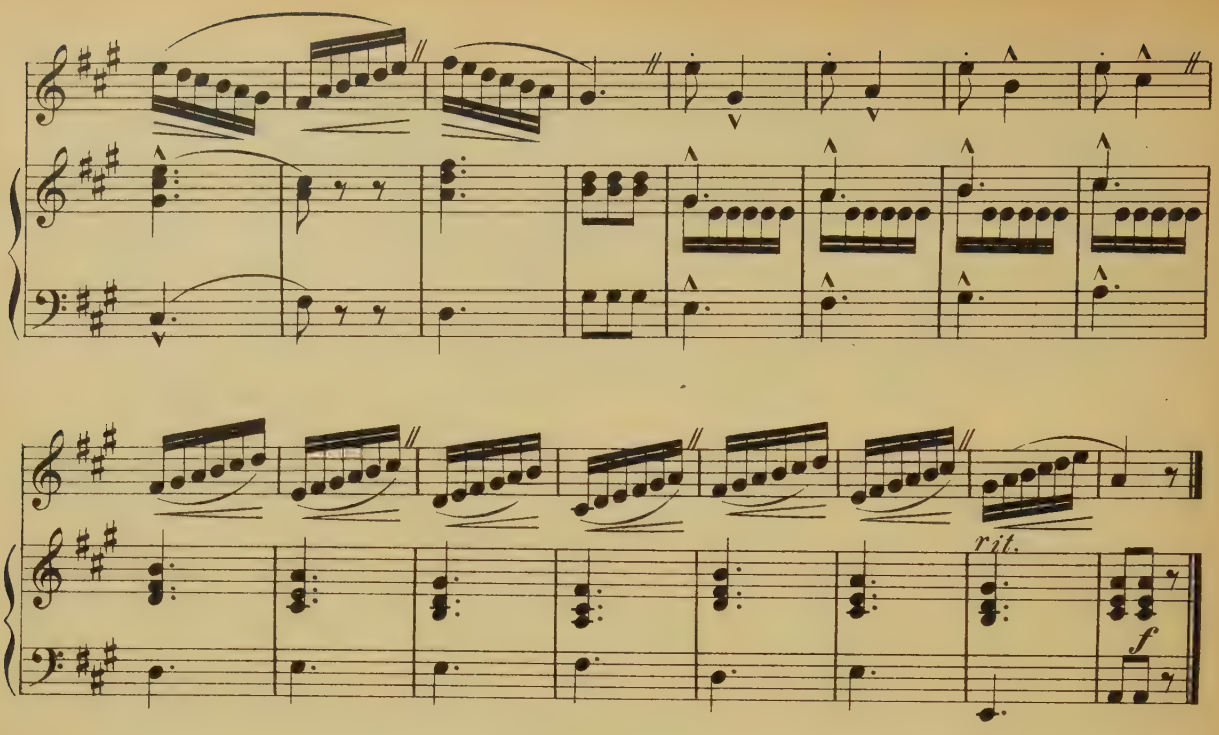


Moderato.

L. BORDÈSE. Op. 28.

14.

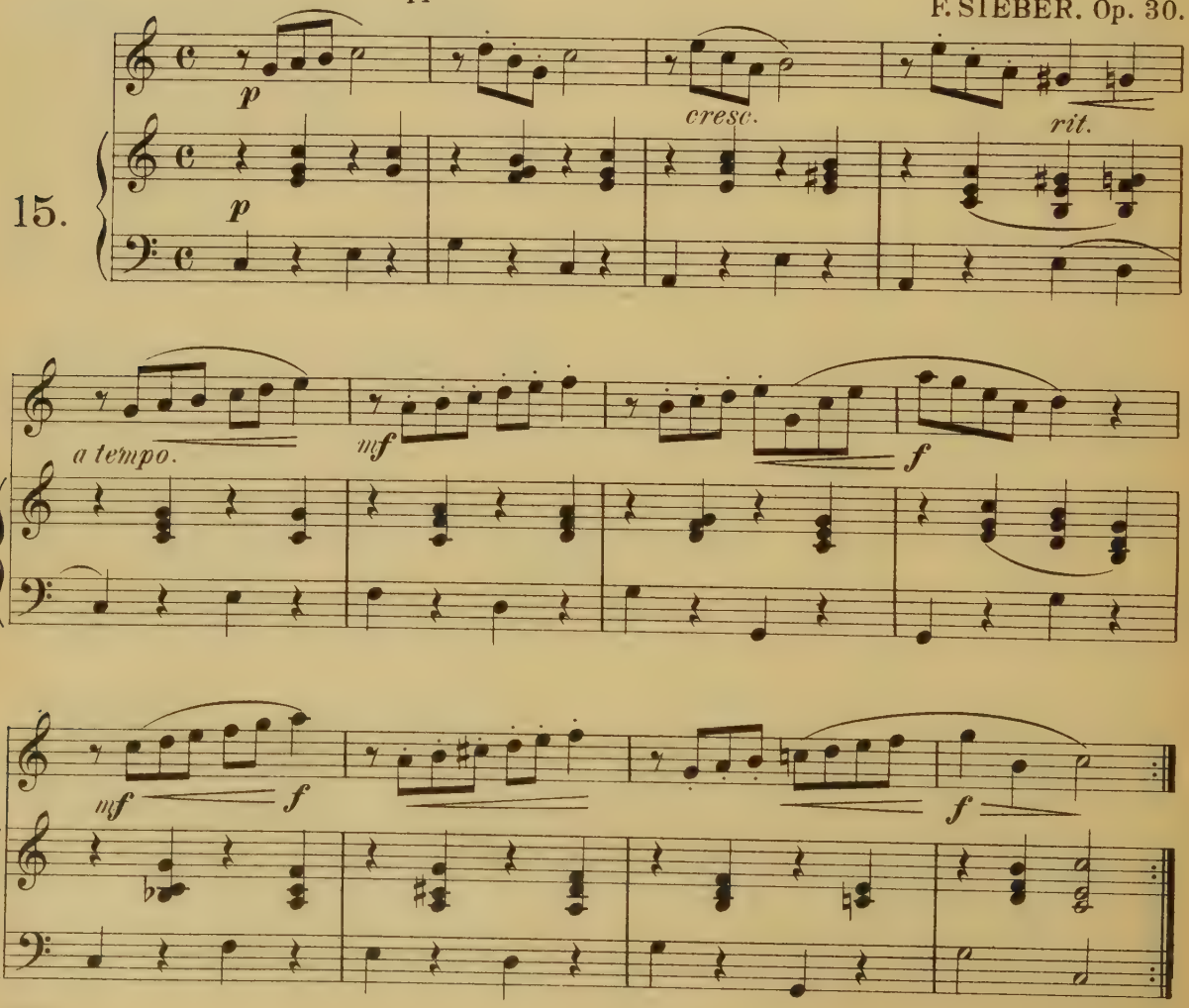


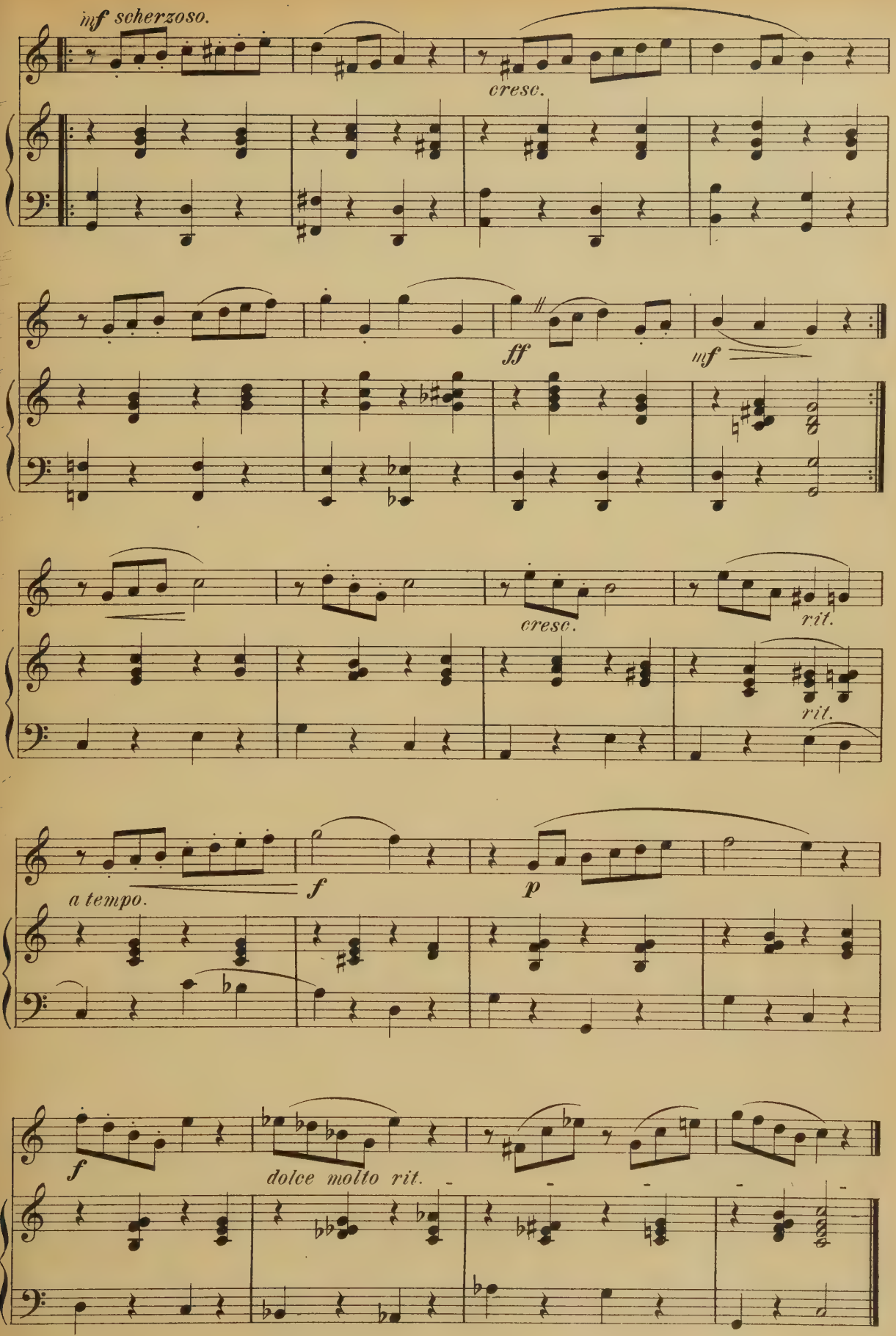


Allegro, non troppo.

F. SIEBER. Op. 30.

15.

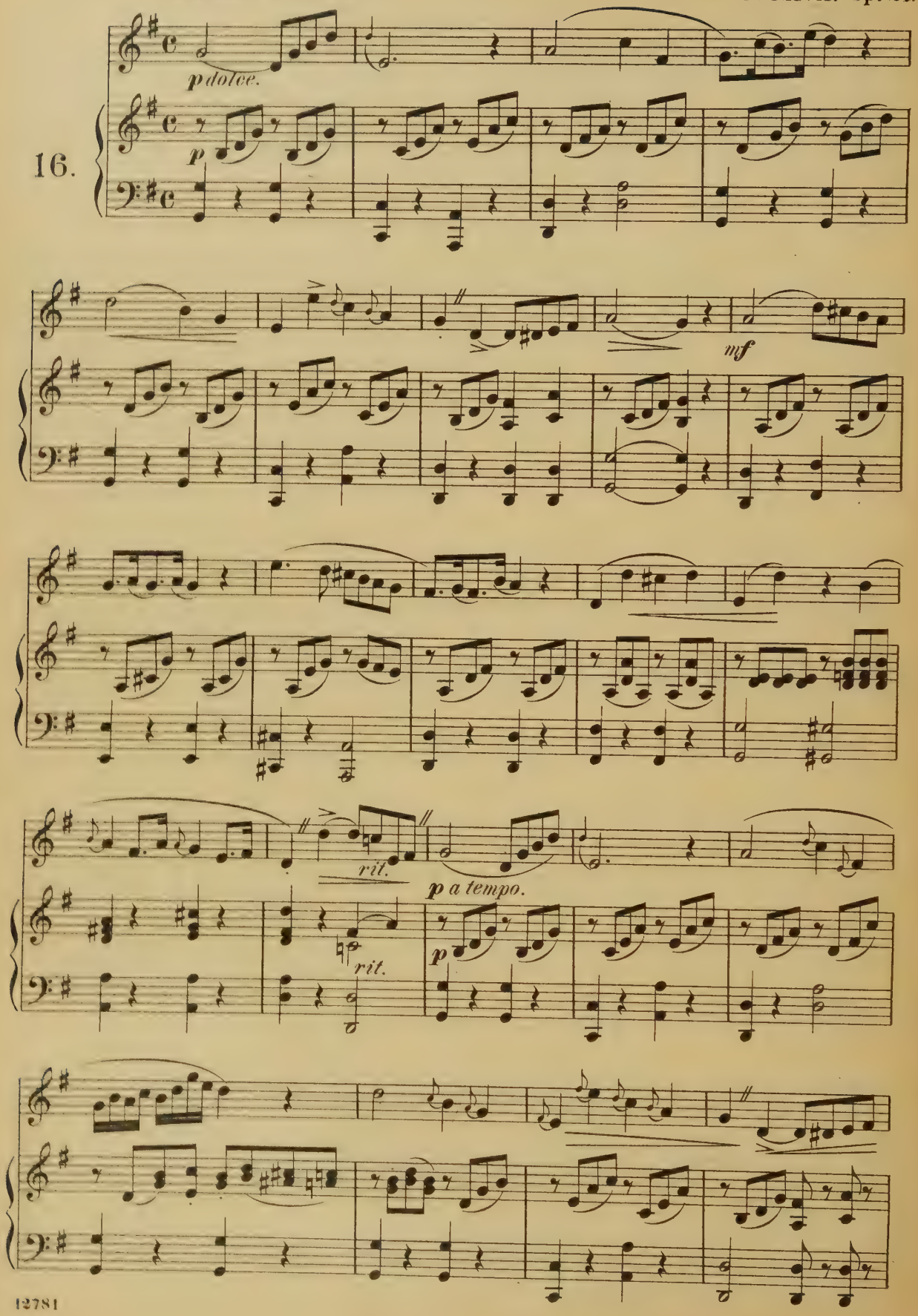


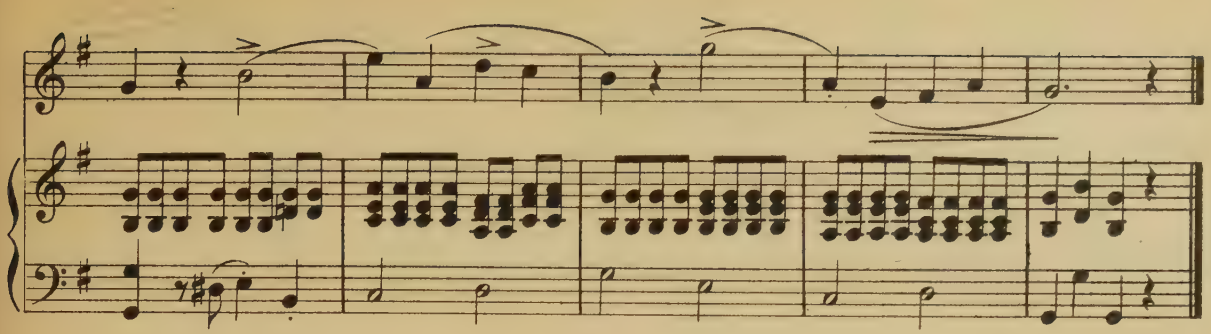

mf scherzoso.
cresc.
ff
mf
cresc.
rit.
rit.
a tempo.
f
p
f
dolce molto rit.

Andantino cantabile.

G. NAVA. Op. 21.

16.

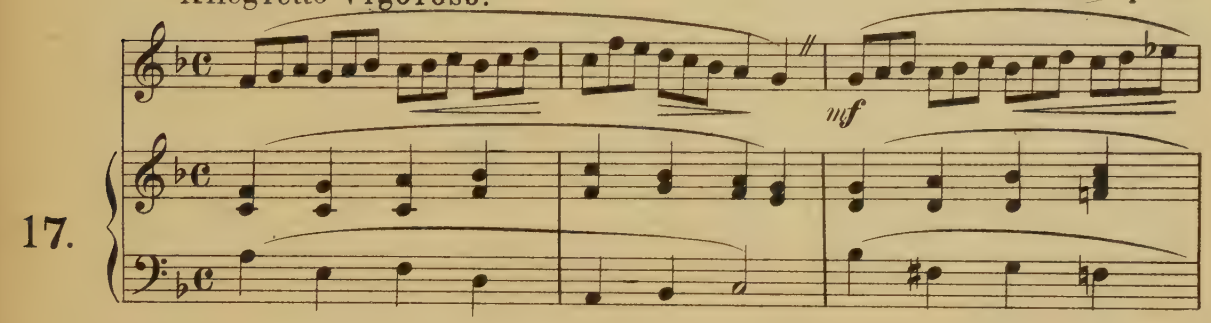


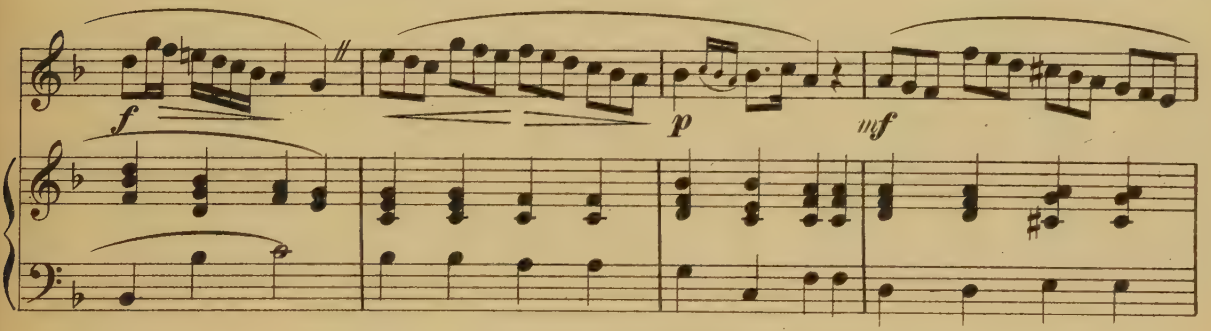


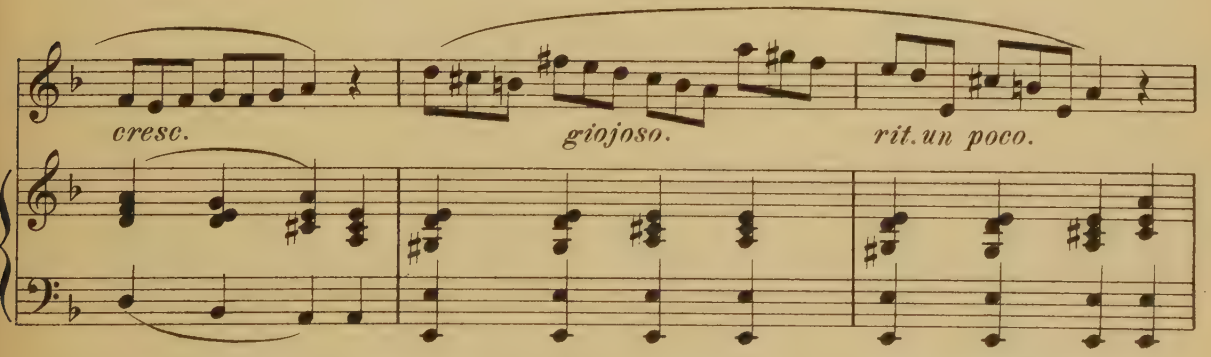
Allegretto vigoroso.

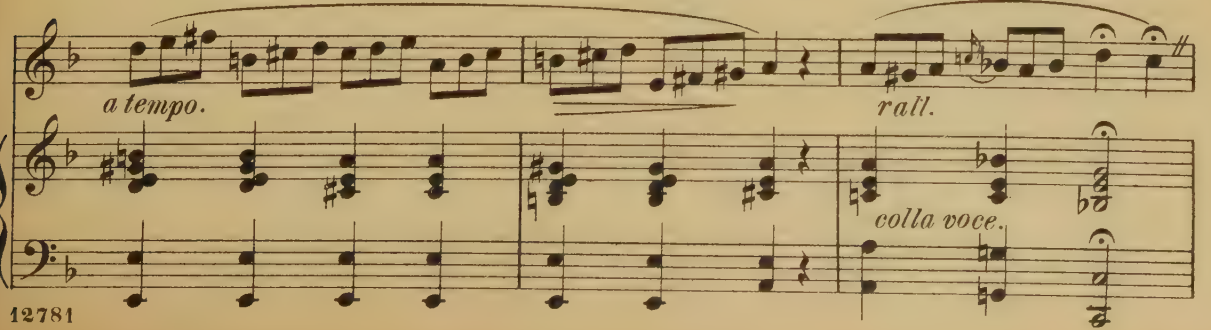
F. SIEBER. Op. 30.

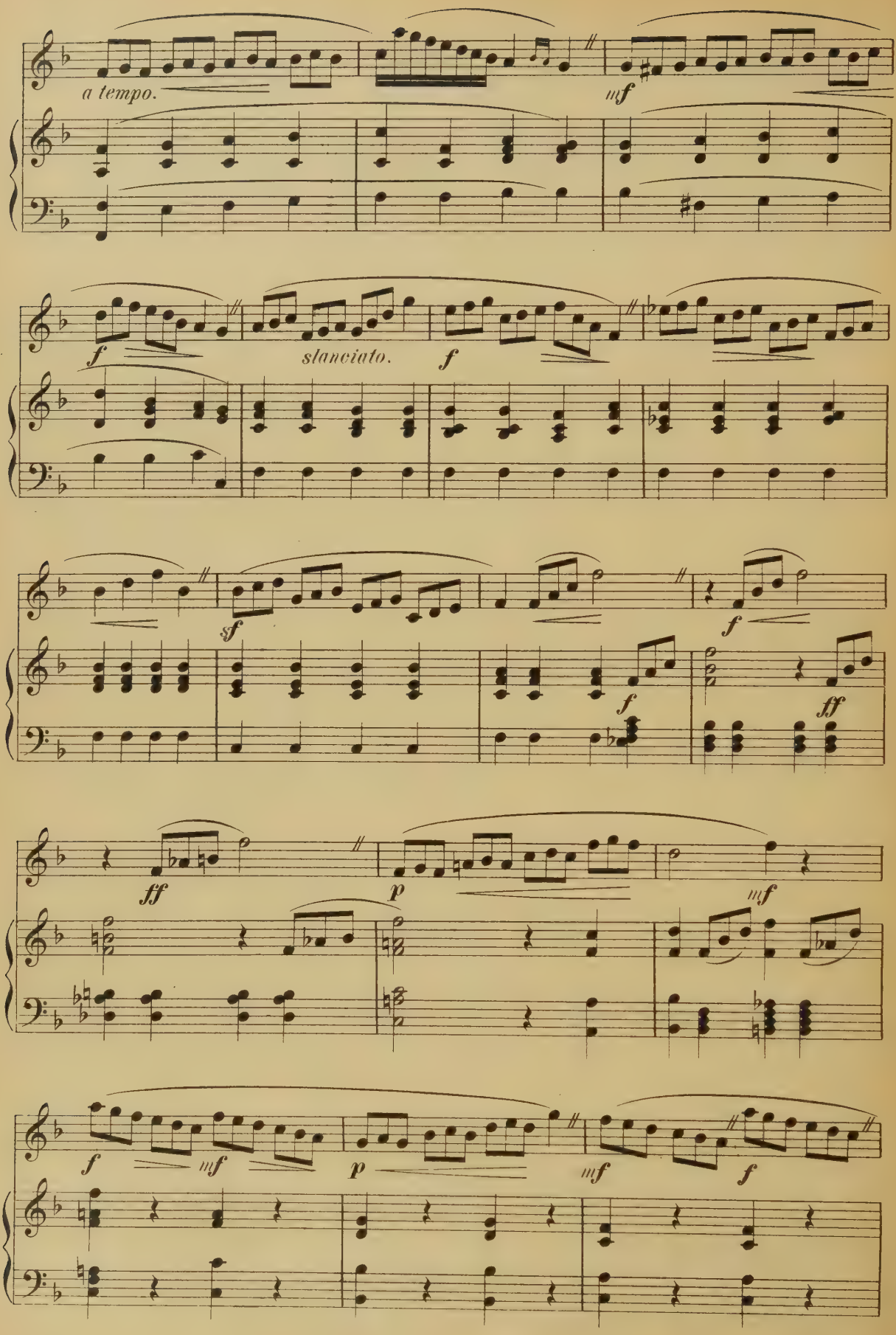
17.







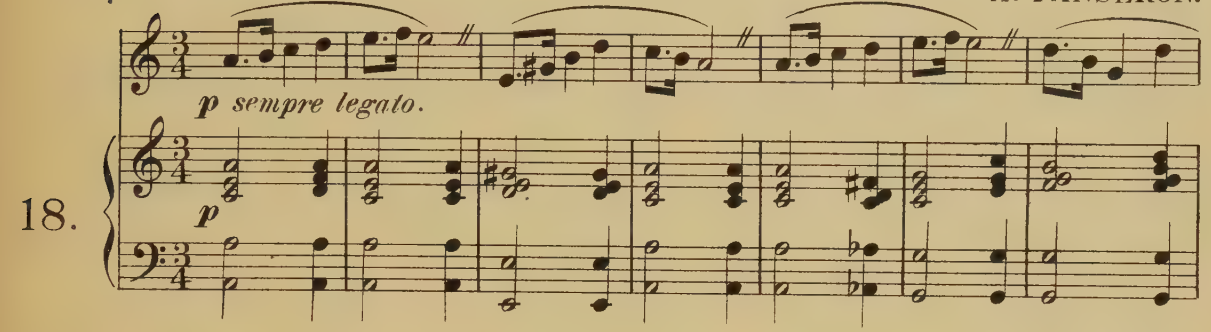


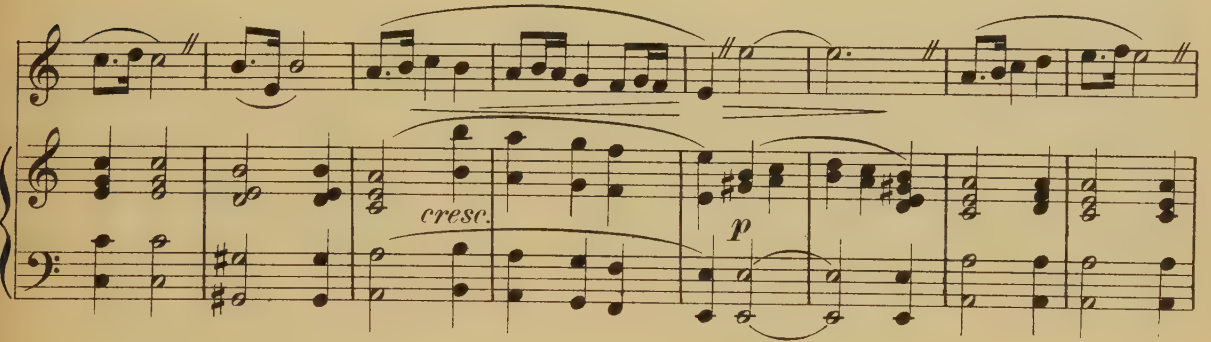

a tempo.
mf
f
slanciato.
f
sf
f
f
ff
ff
p
mf
f
mf
p
mf
f

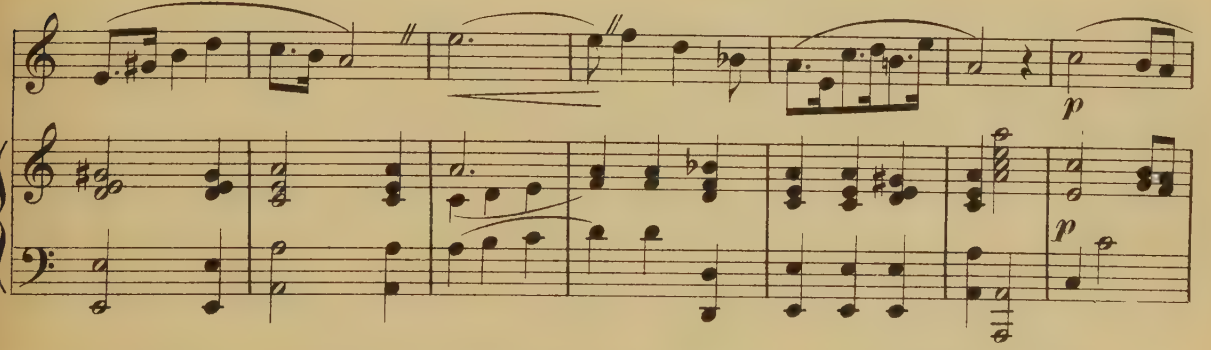
Andante.

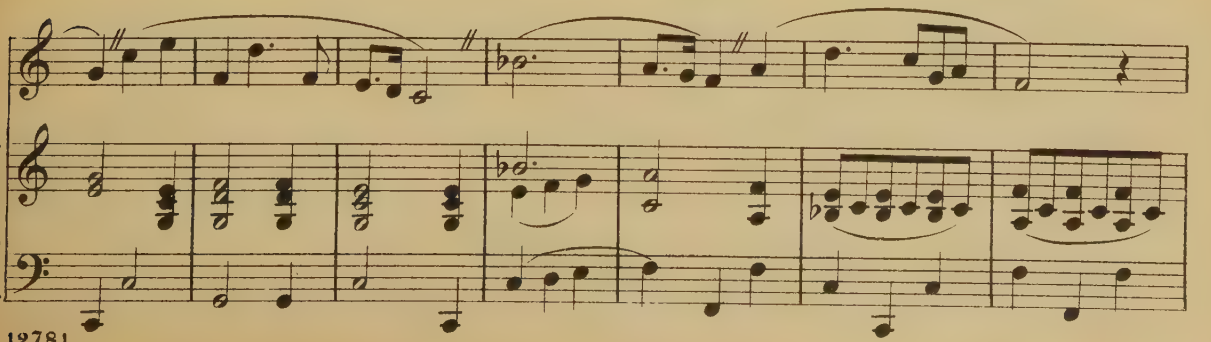
A. PANSERON.

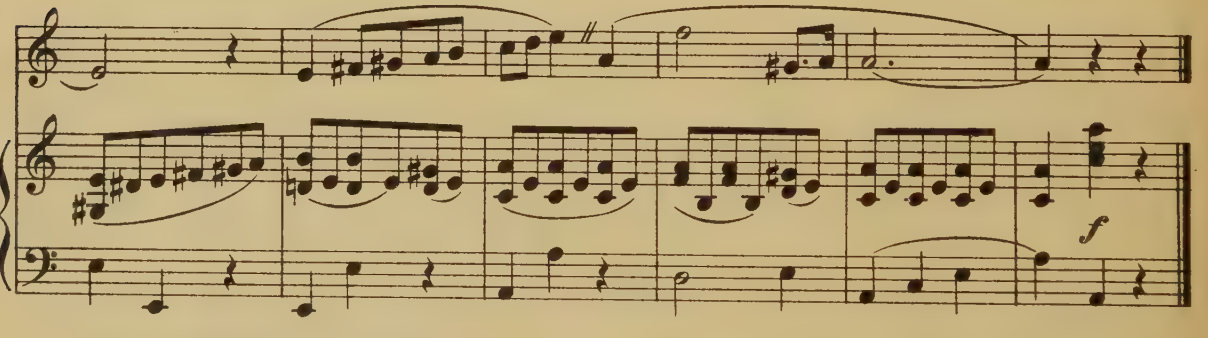
18.





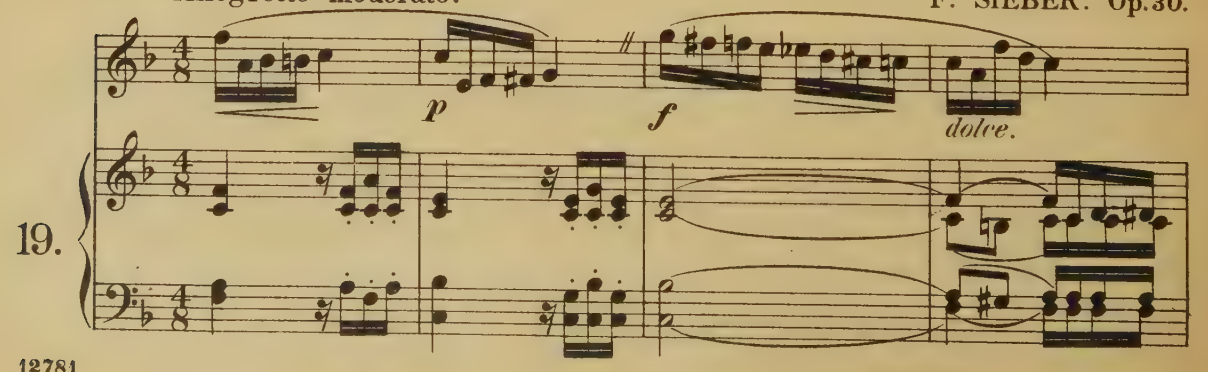




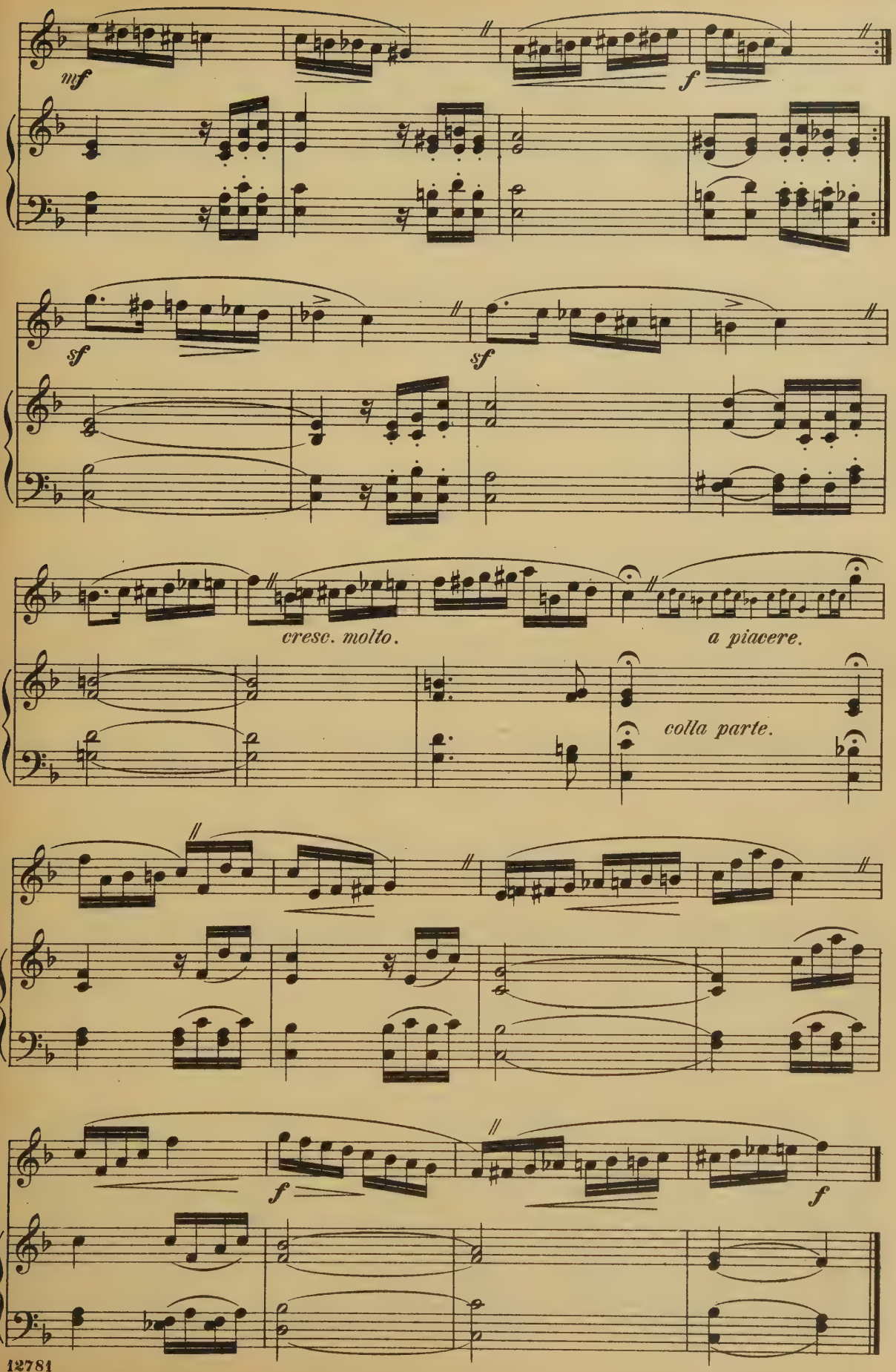


Allegretto moderato.

F. SIEBER. Op. 30.



19.


mf
f
sf
sf
cresc. molto.
a piacere.
colla parte.
f
f

Allegretto con moto.

A. PANSERON.

20.

sempre legato.

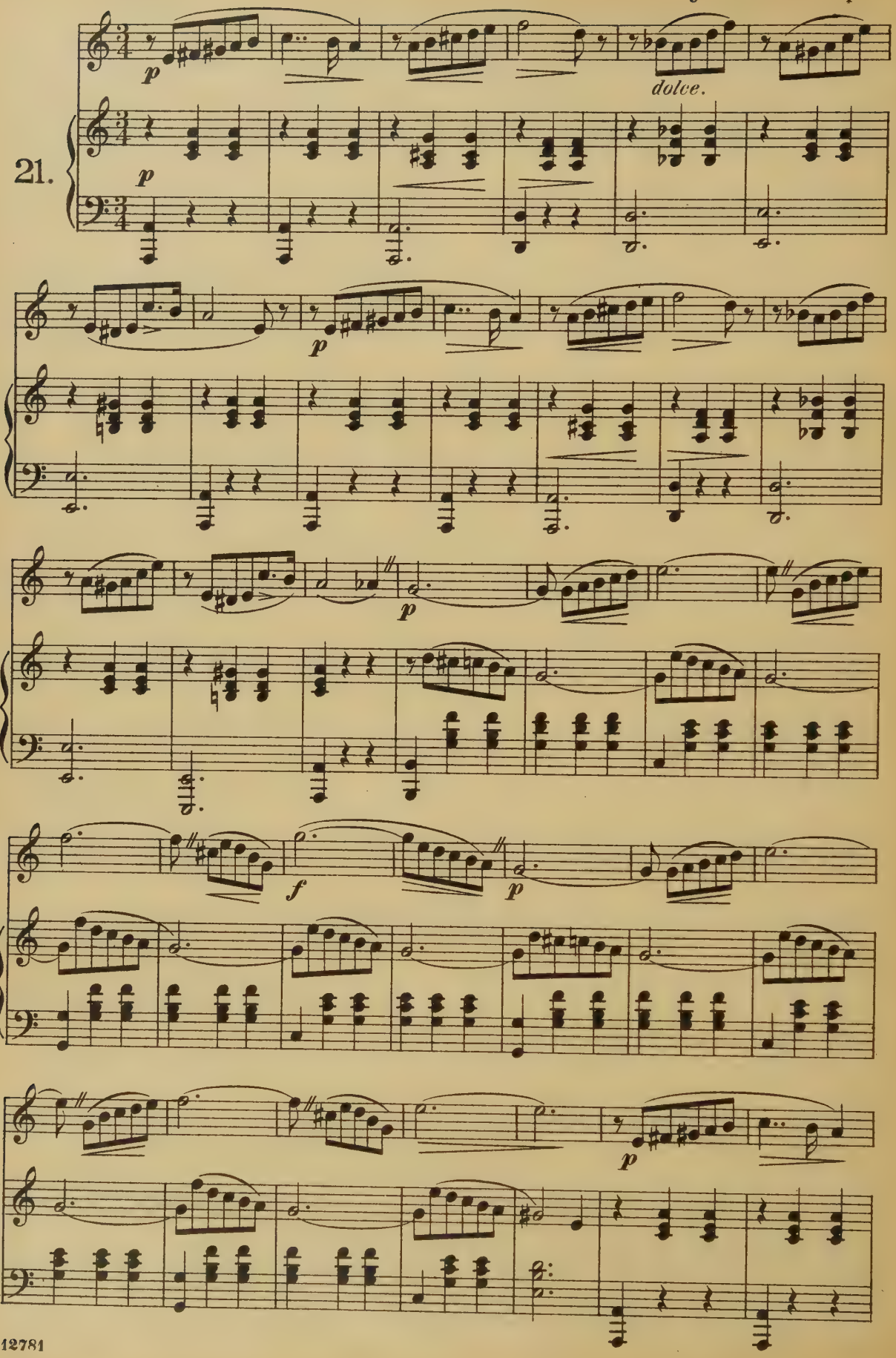
p

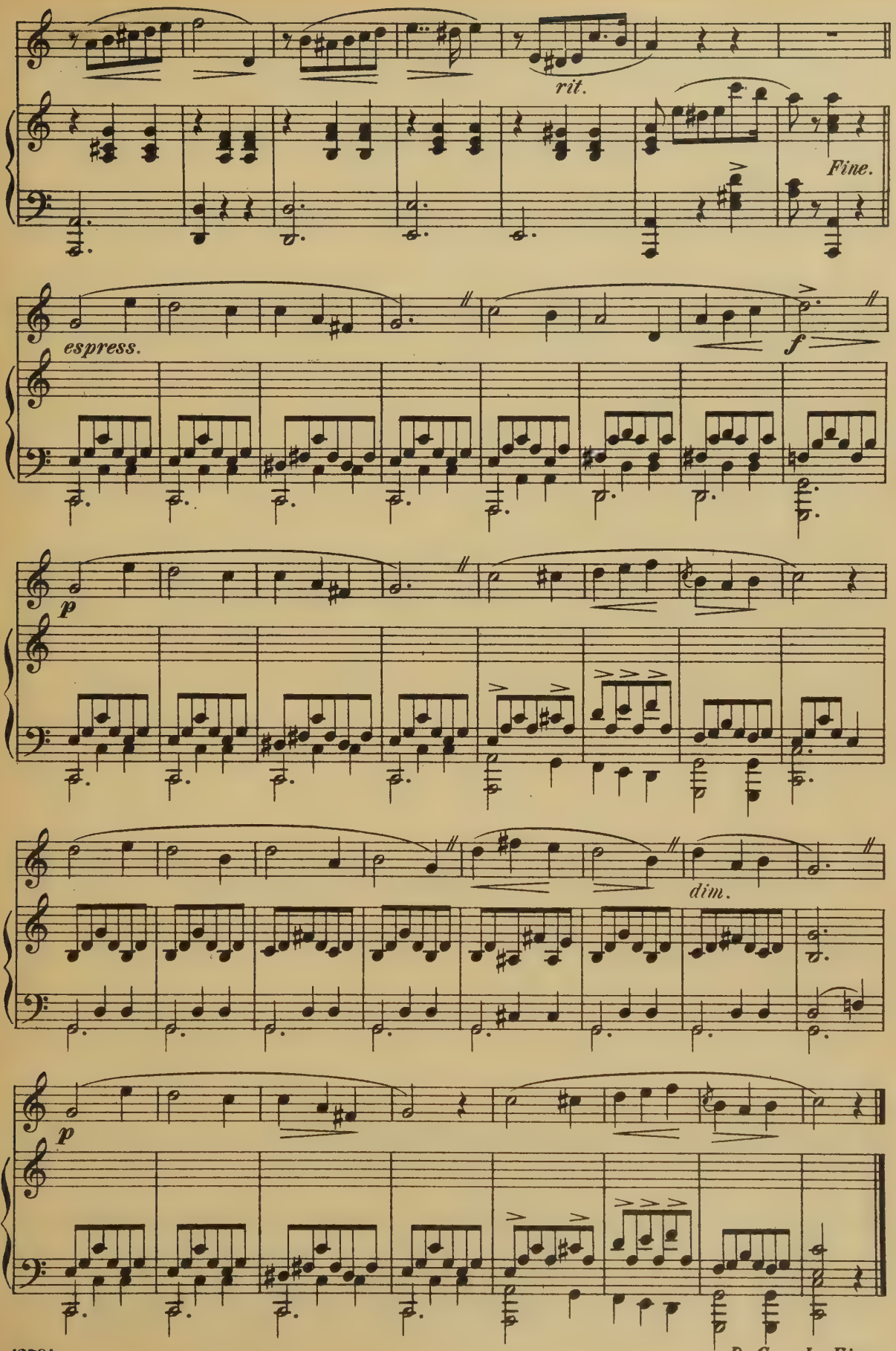
f

p

Moderato.

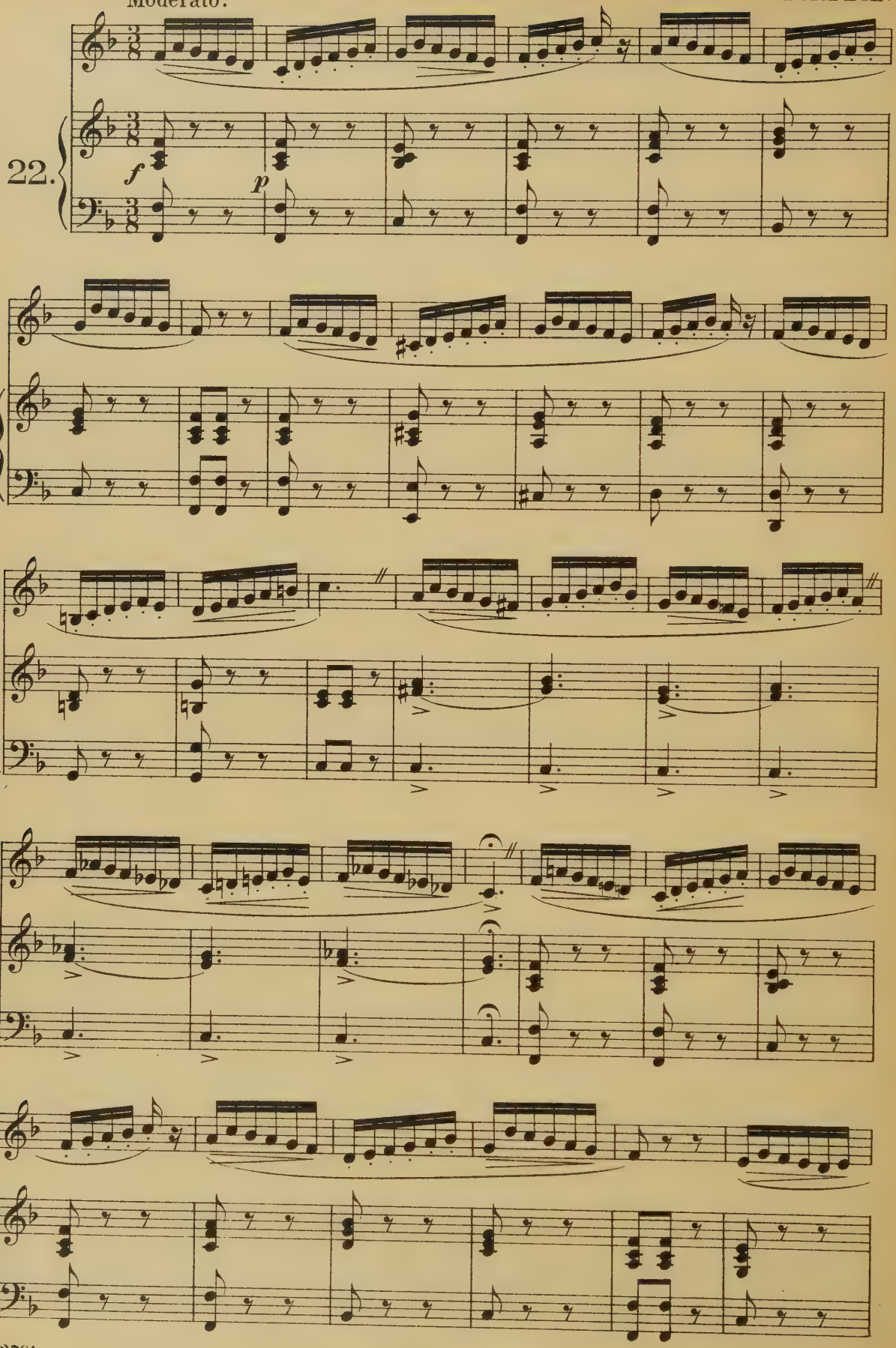
J. CONCONE. Op. 10.




rit.
Fine.
espress.
f
p
dim.
p
D. C. al Fine.

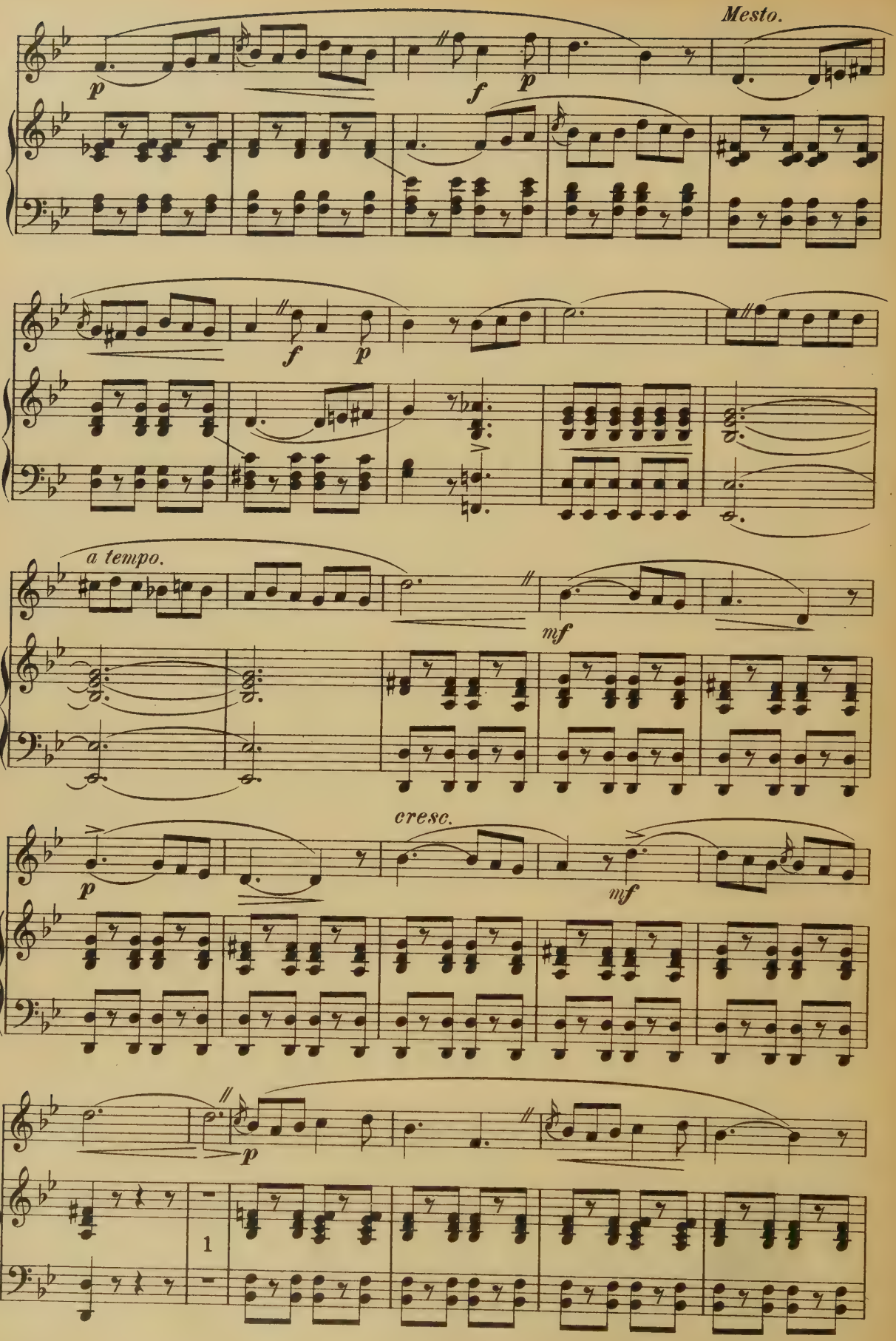
Moderato.

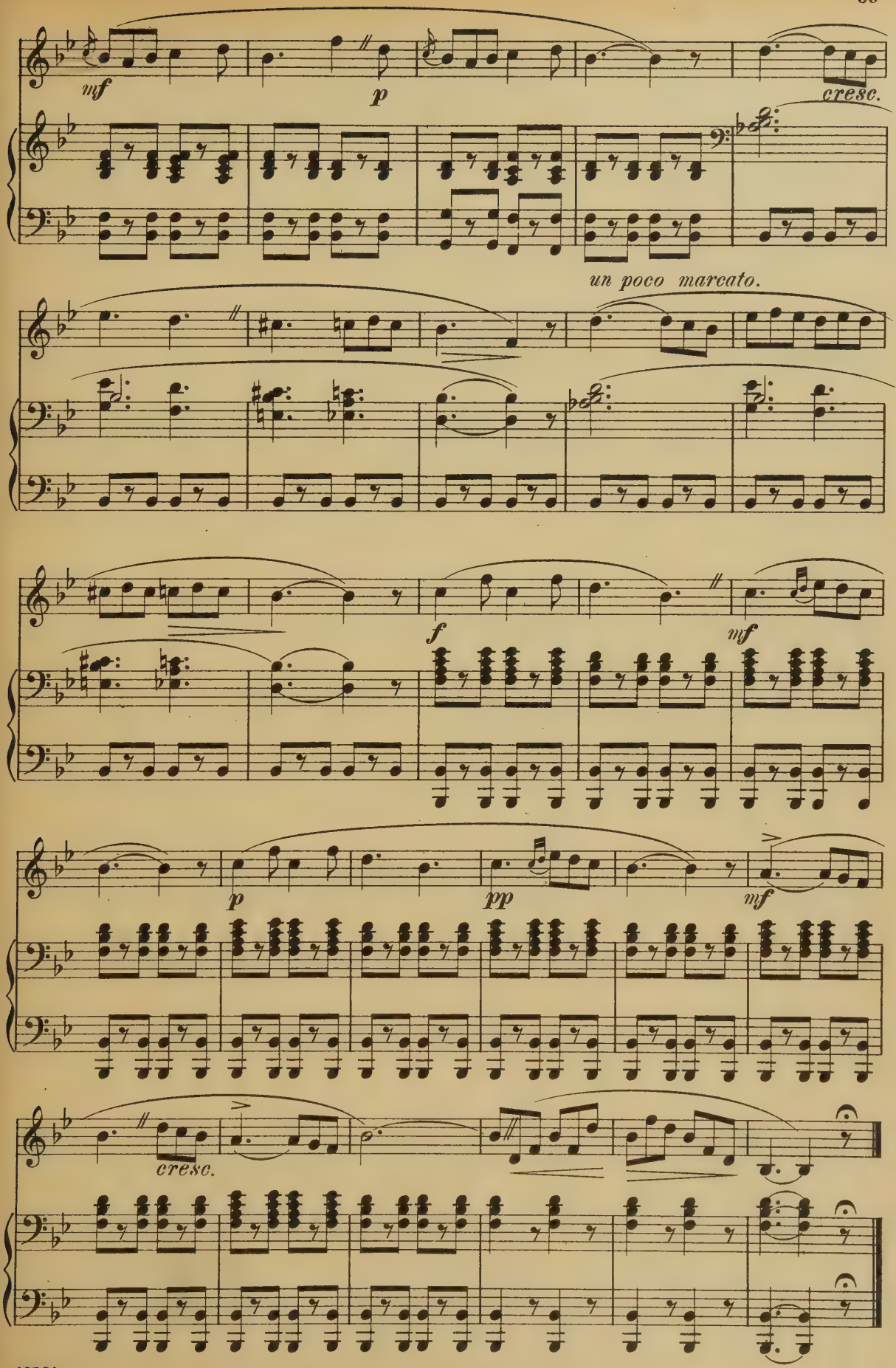
L. BORDÈSE.



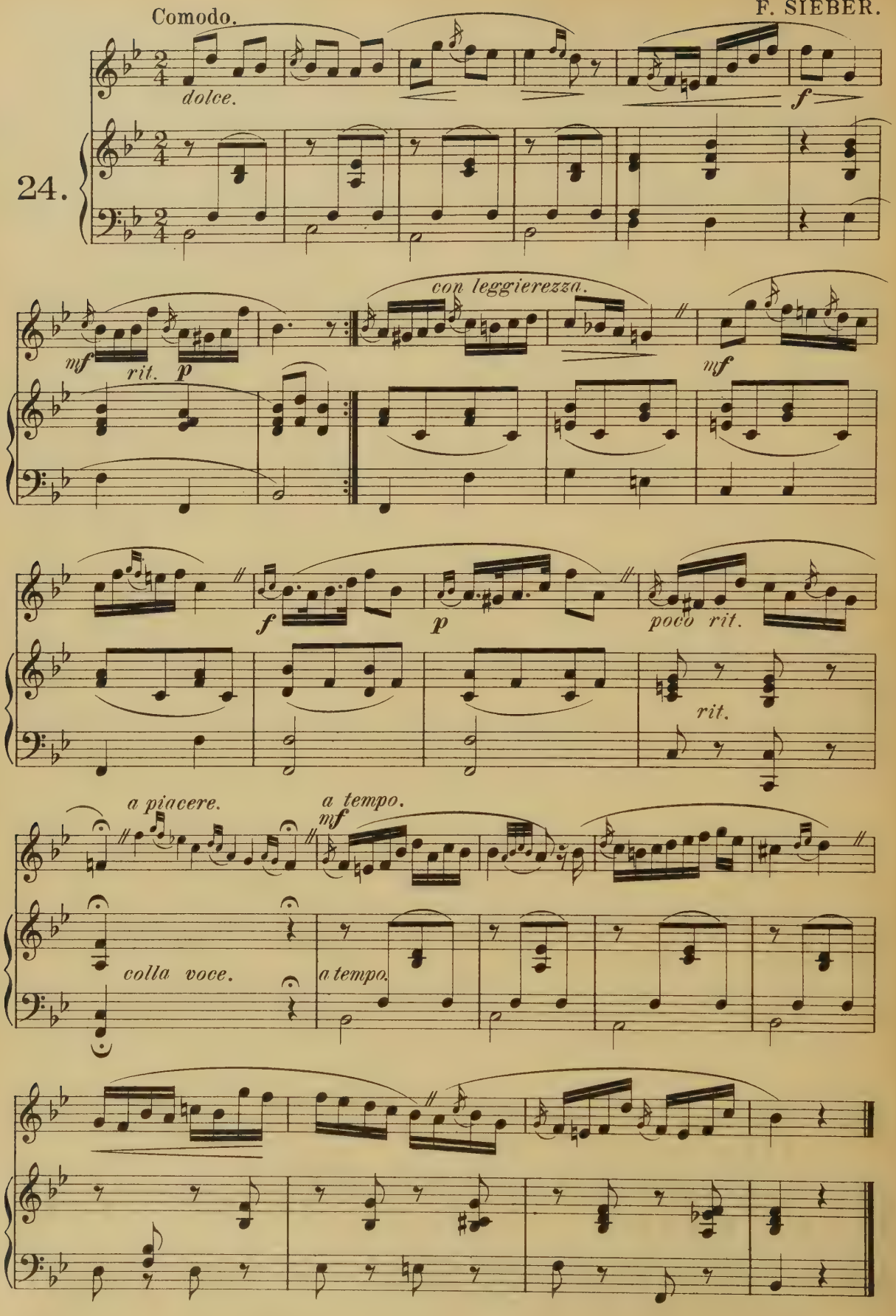
Allegretto grazioso. MARCO BORDOGNI.

23.

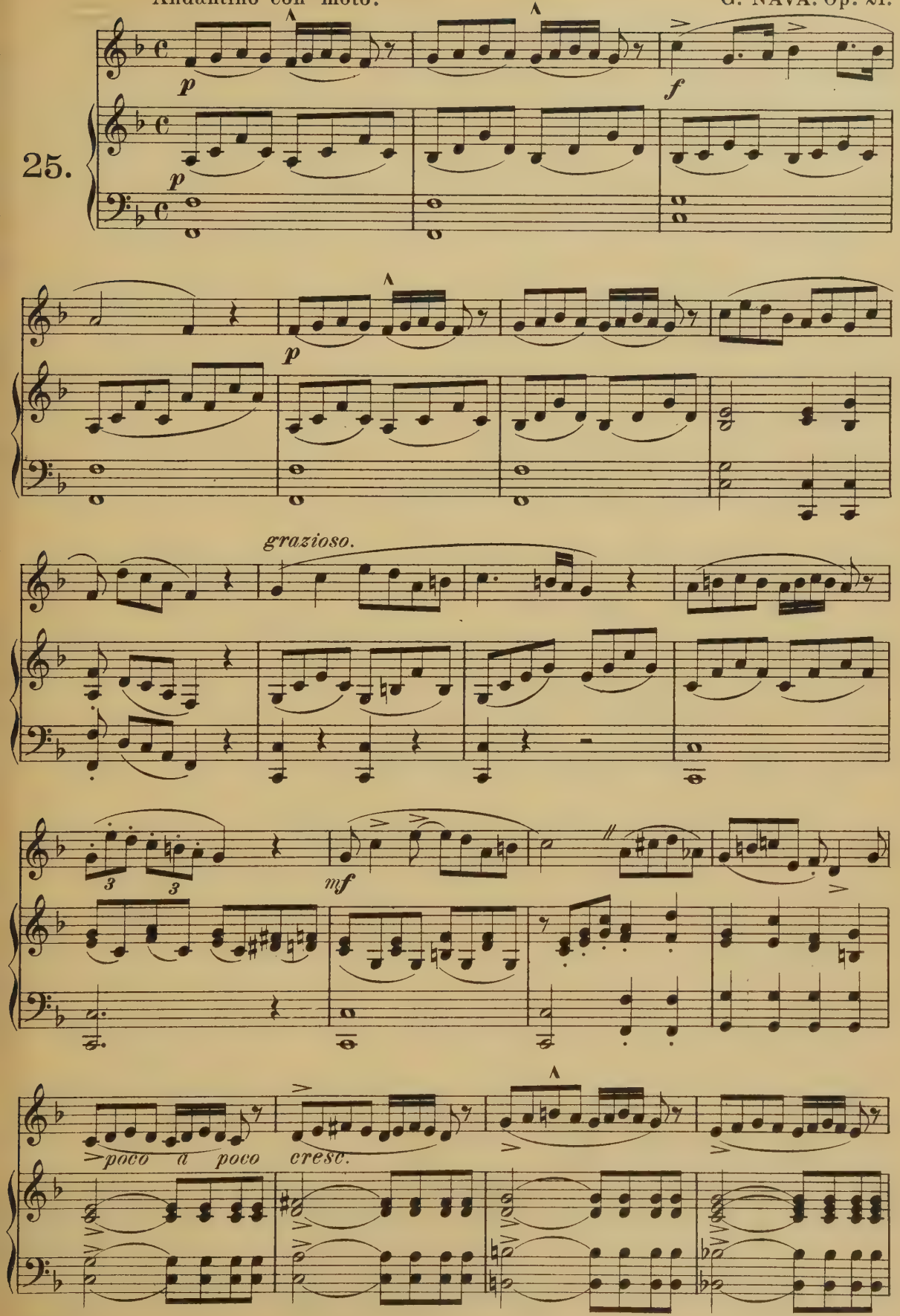

Mesto.
p
f
p
f
p
a tempo.
mf
cresc.
p
mf
p
1

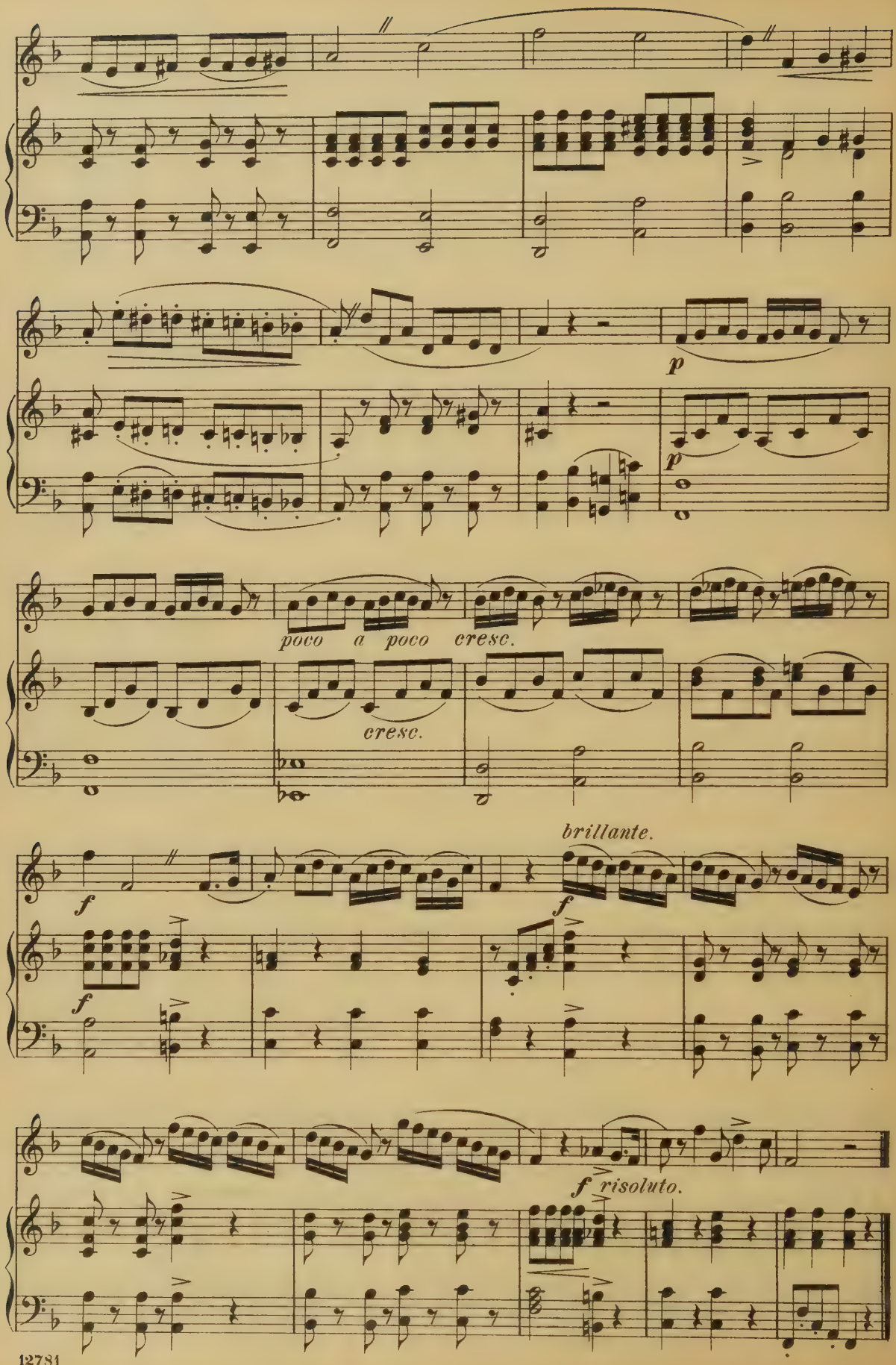

mf
p
cresc.
un poco marcato.
f
mf
p
pp
mf
cresc.

F. SIEBER.

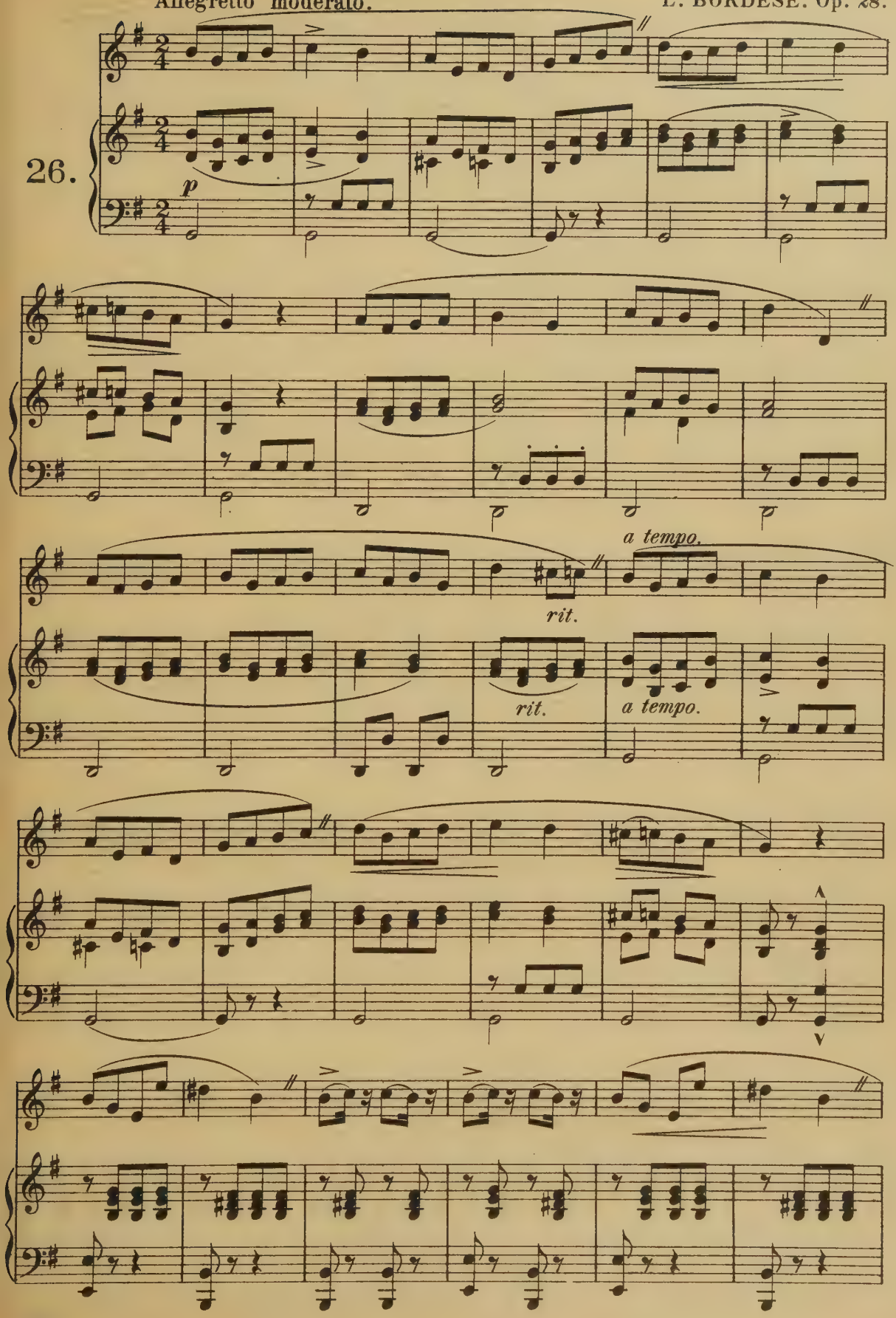

Comodo.
24.
dolce.
f
con leggierezza.
mf
rit.
p
mf
f
p
poco rit.
rit.
a piacere.
a tempo.
mf
colla voce.
a tempo.

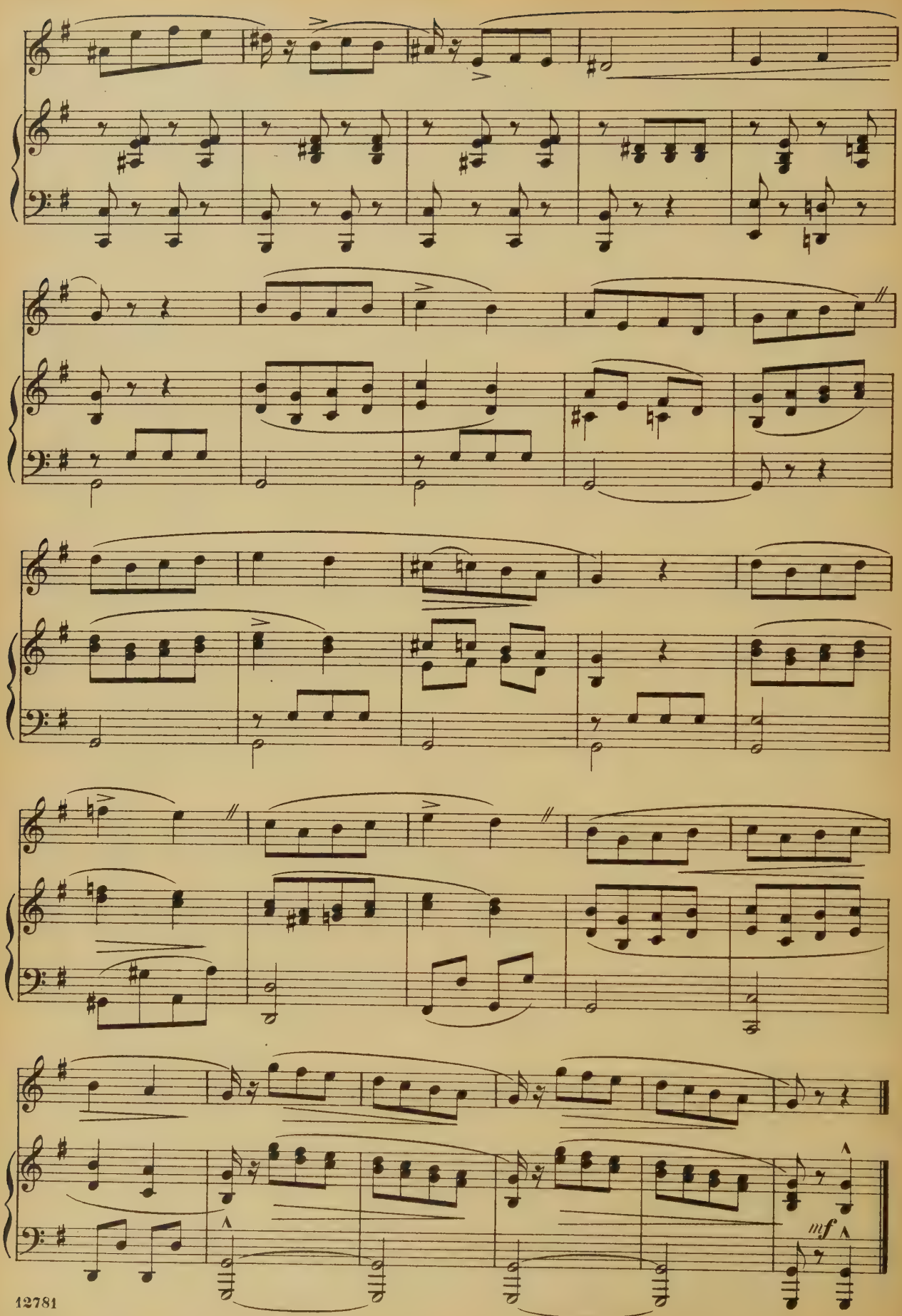
Andantino con moto. G. NAVA. Op. 21.




p
p
poco a poco cresc.
cresc.
brillante.
f
f
f
f risoluto.

Allegretto moderato. L. BORDESE. Op. 28.




mf

Andante.

27.

p

p

pp

pp

f

f

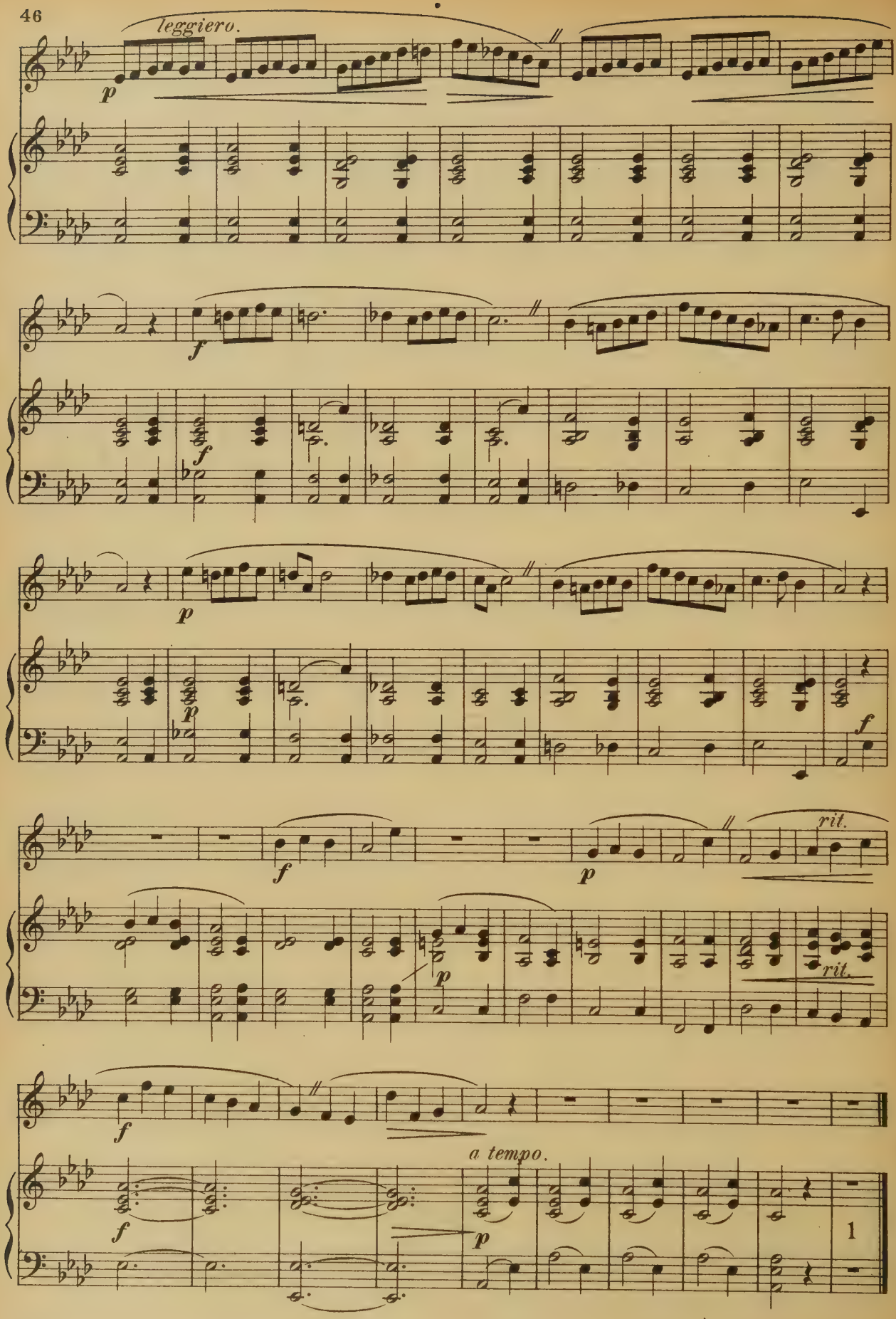
p

p

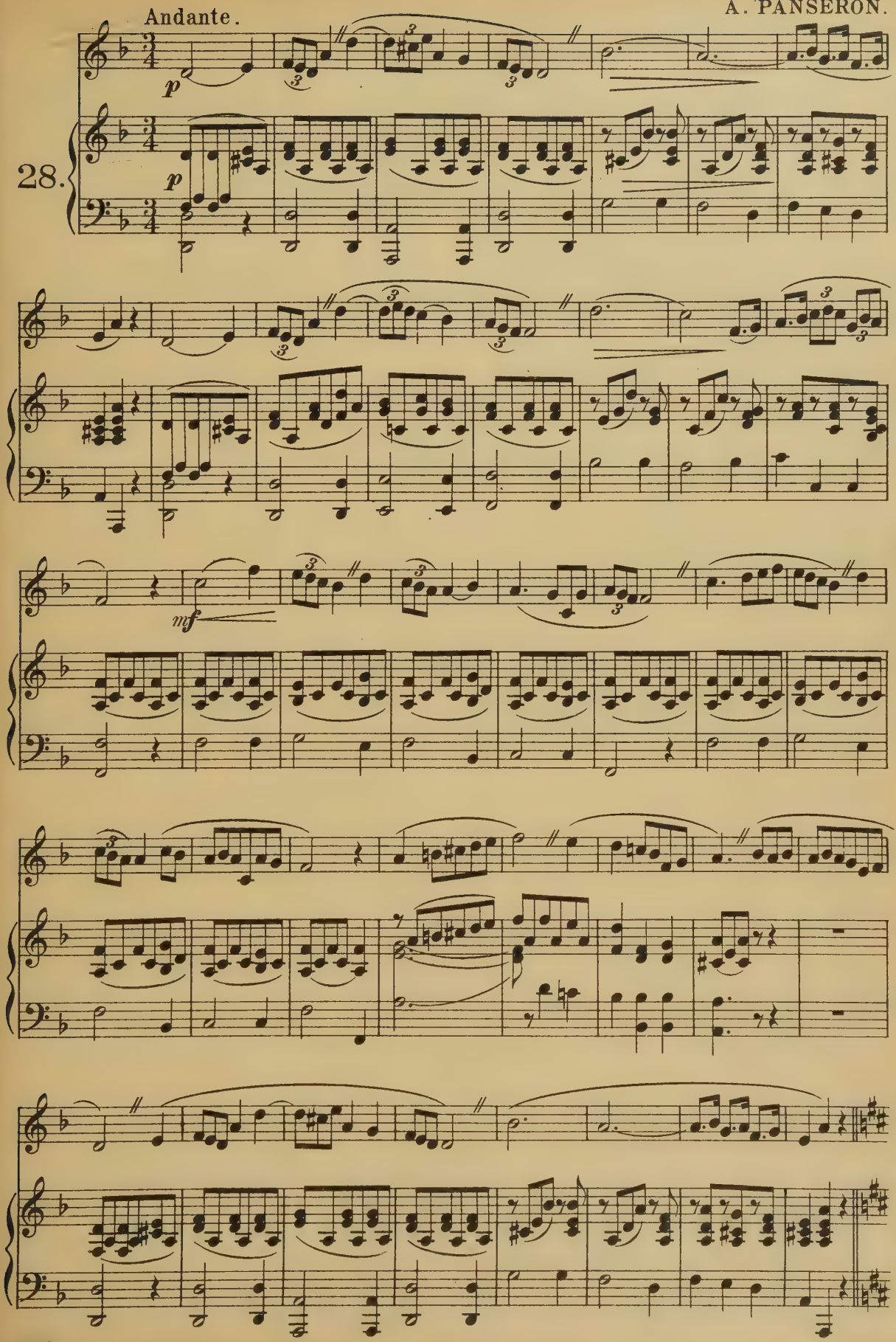
rit.

Tempo I.

rit.

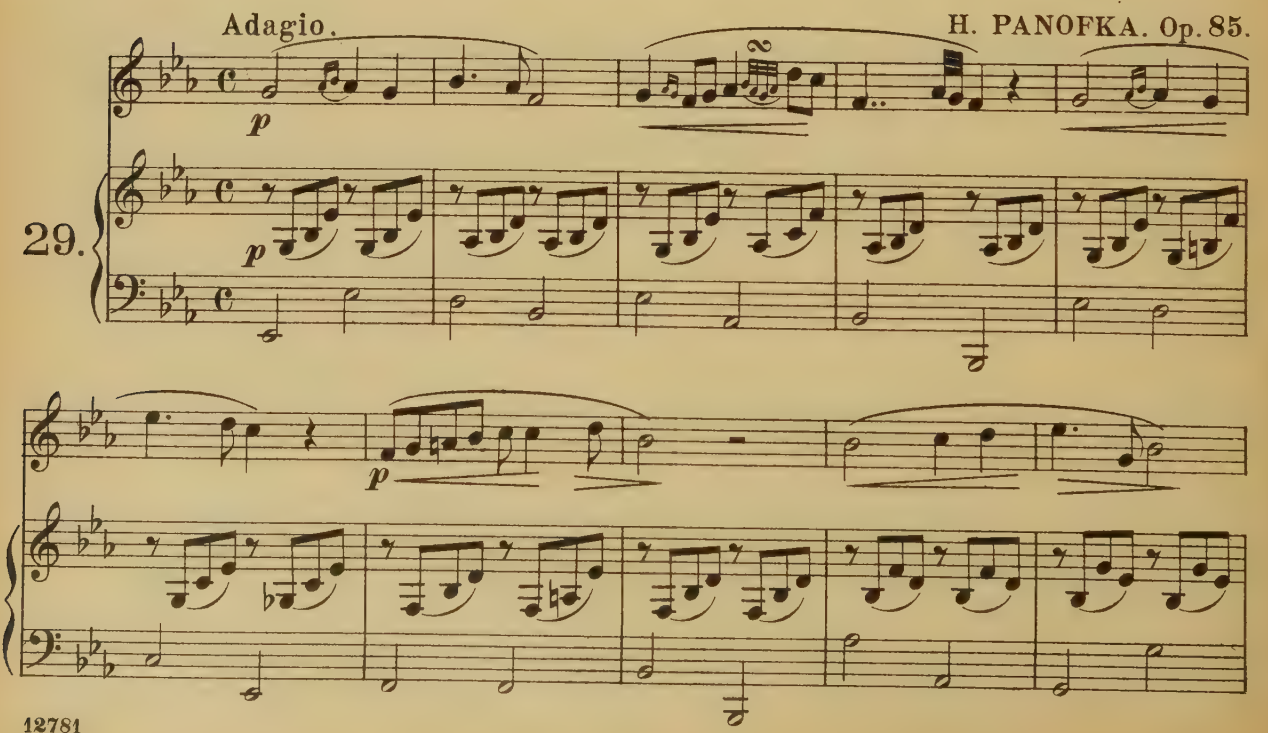

leggiero.
p
f
f
p
p
f
f
p
rit.
p
rit.
f
f
a tempo.
p
1

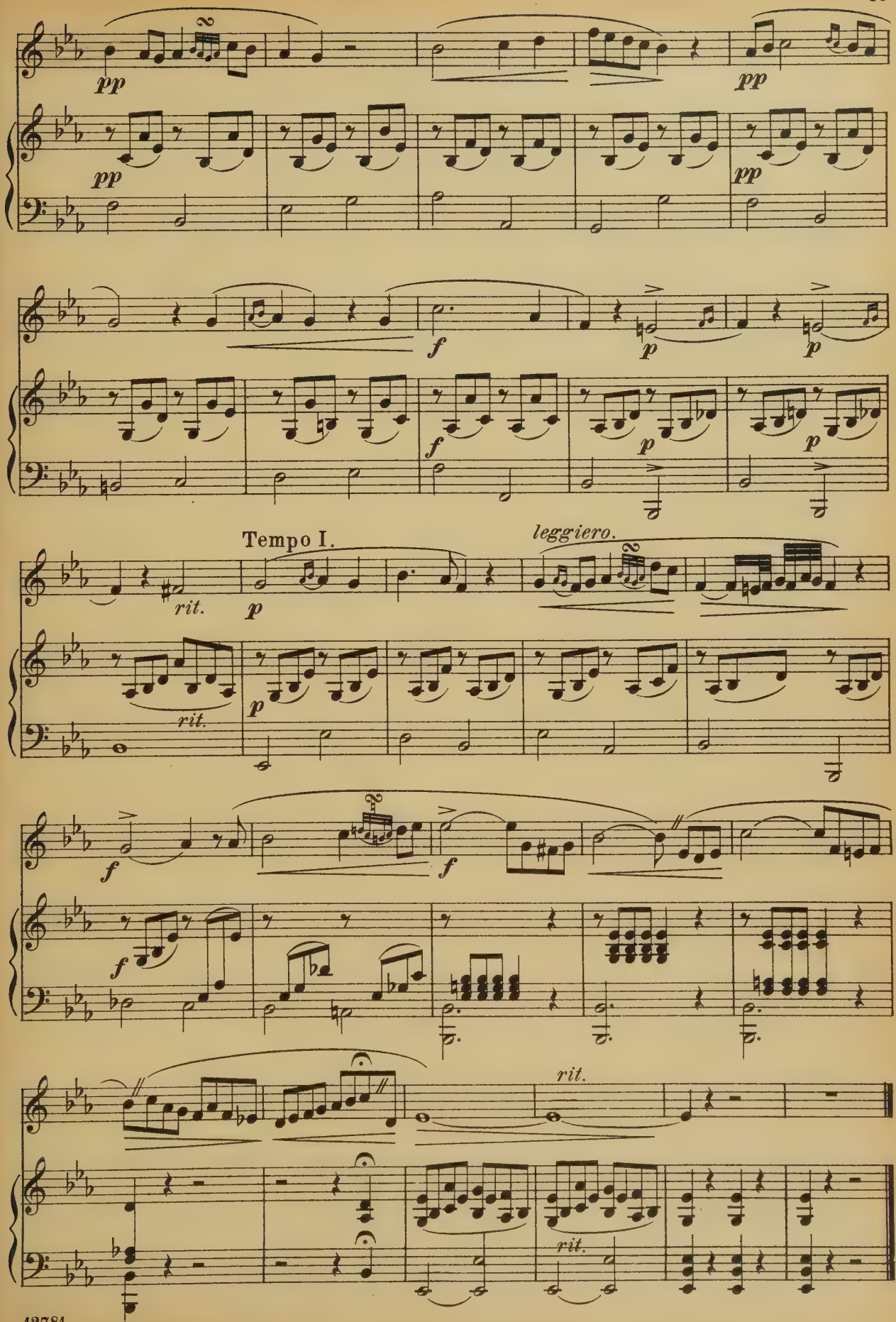
A. PANSERON.



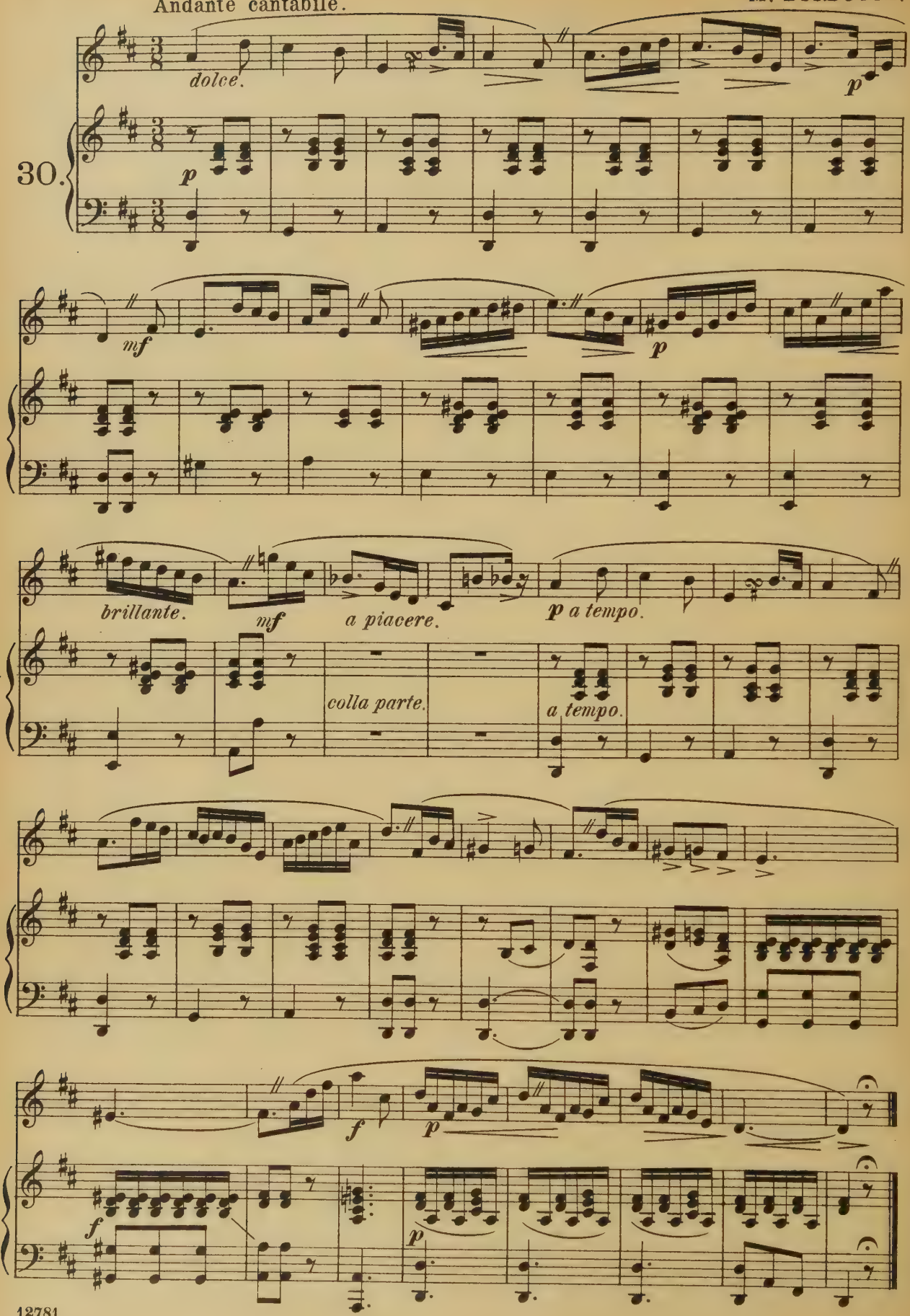
Adagio.

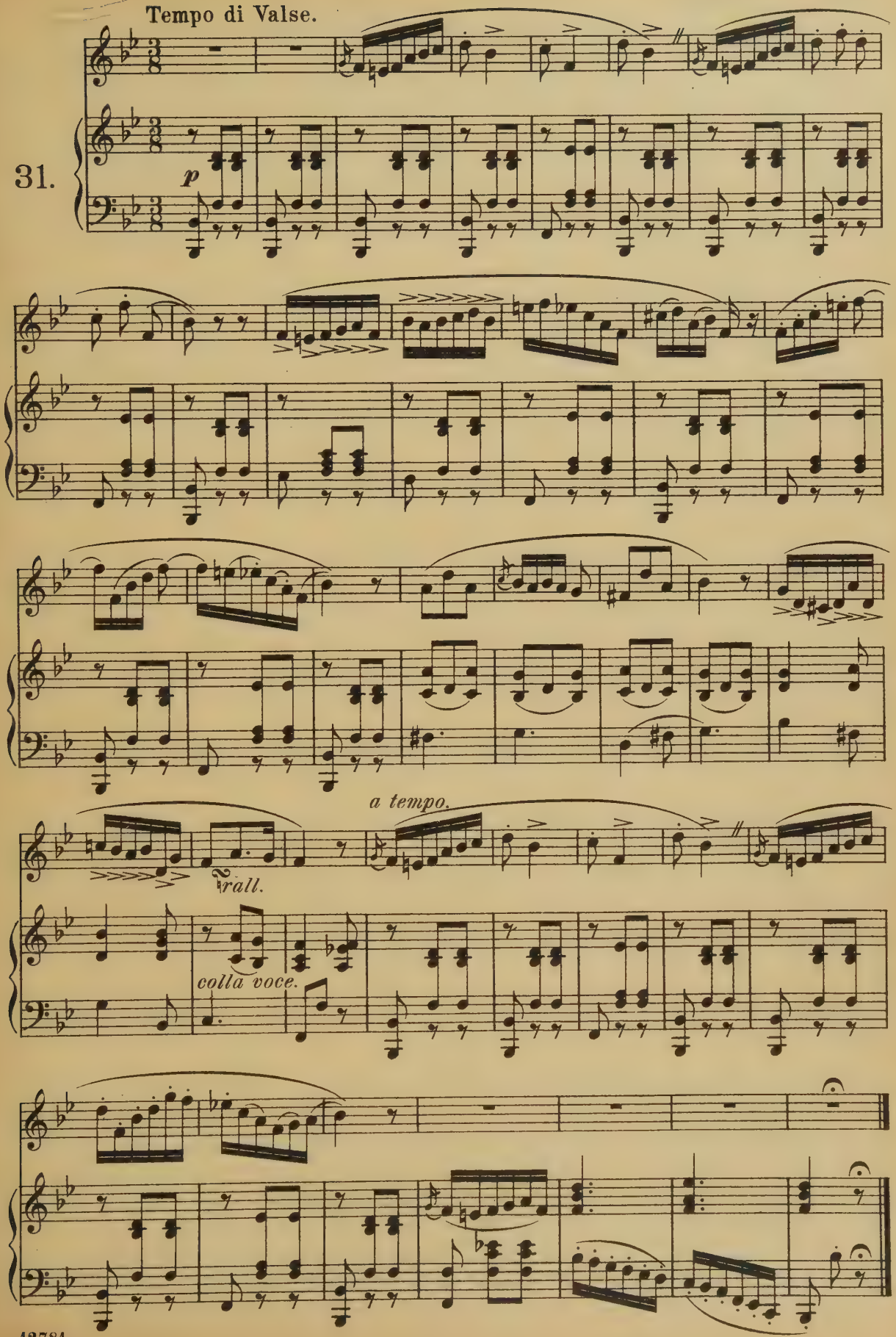
H. PANOFKA. Op. 85.

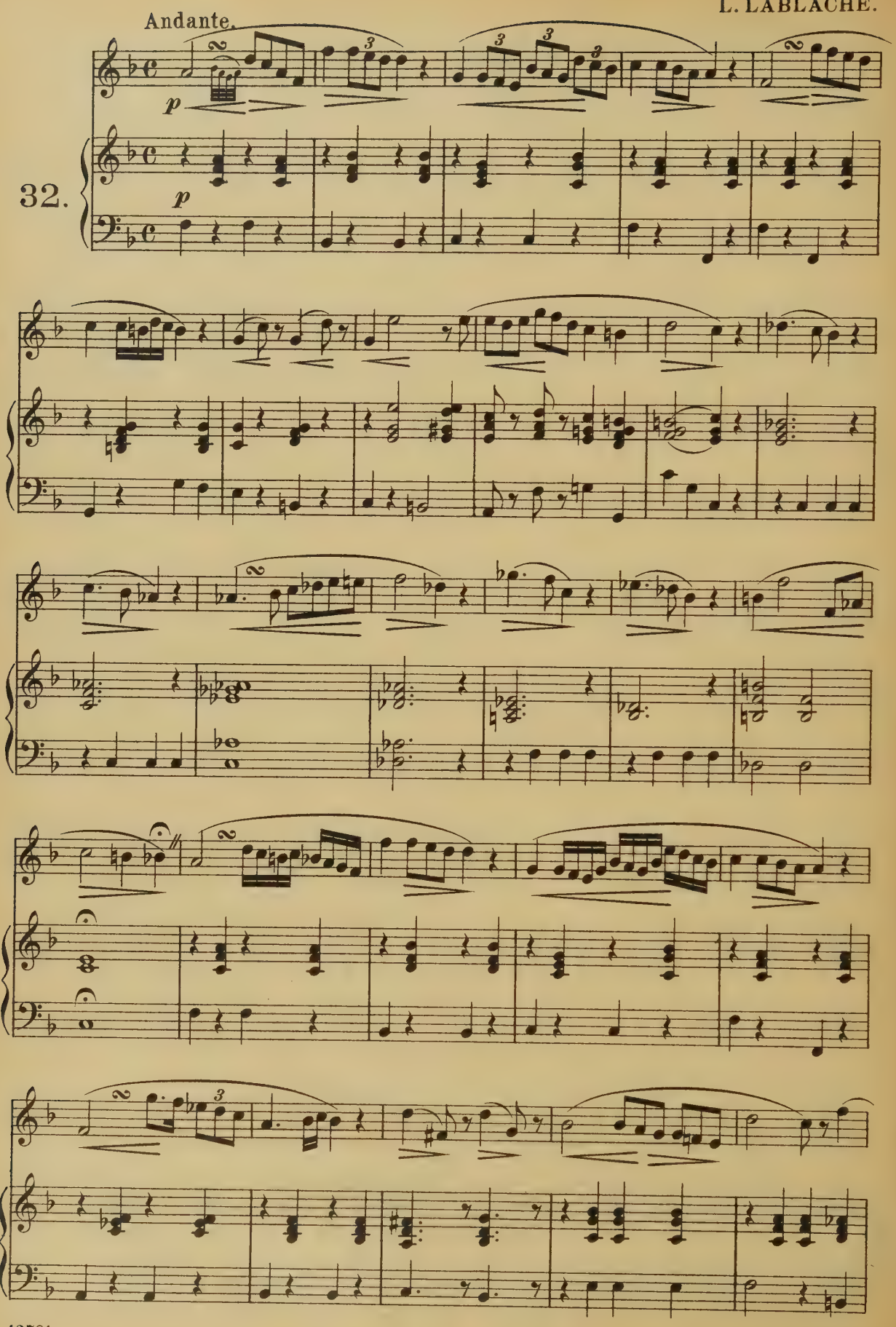


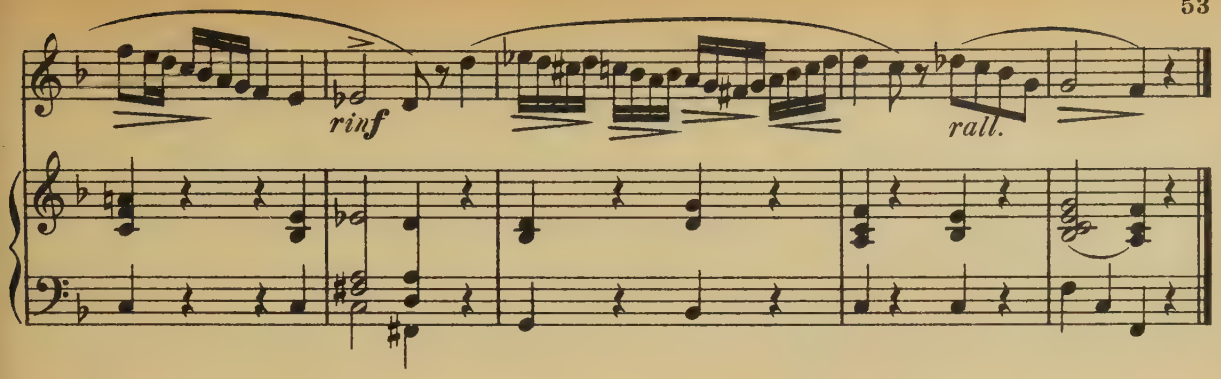

pp
pp
pp
pp
f
p
p
f
p
p
rit.
p
Tempo I.
leggiero.
rit.
p
f
f
f
rit.
rit.

Andante cantabile.




Tempo di Valse.
31.
p
a tempo.
rall.
colla voce.

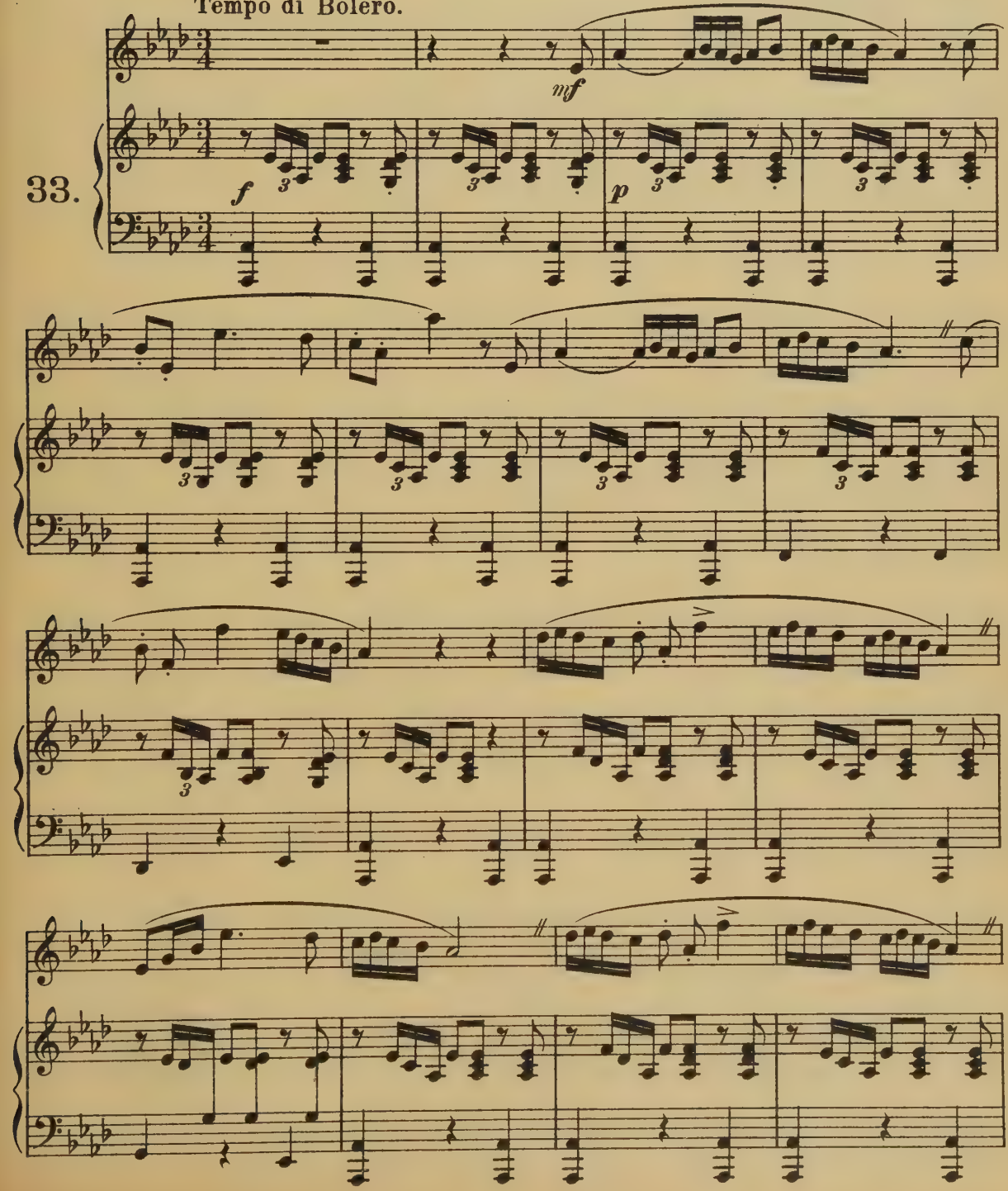

Andante.
p
32.
p

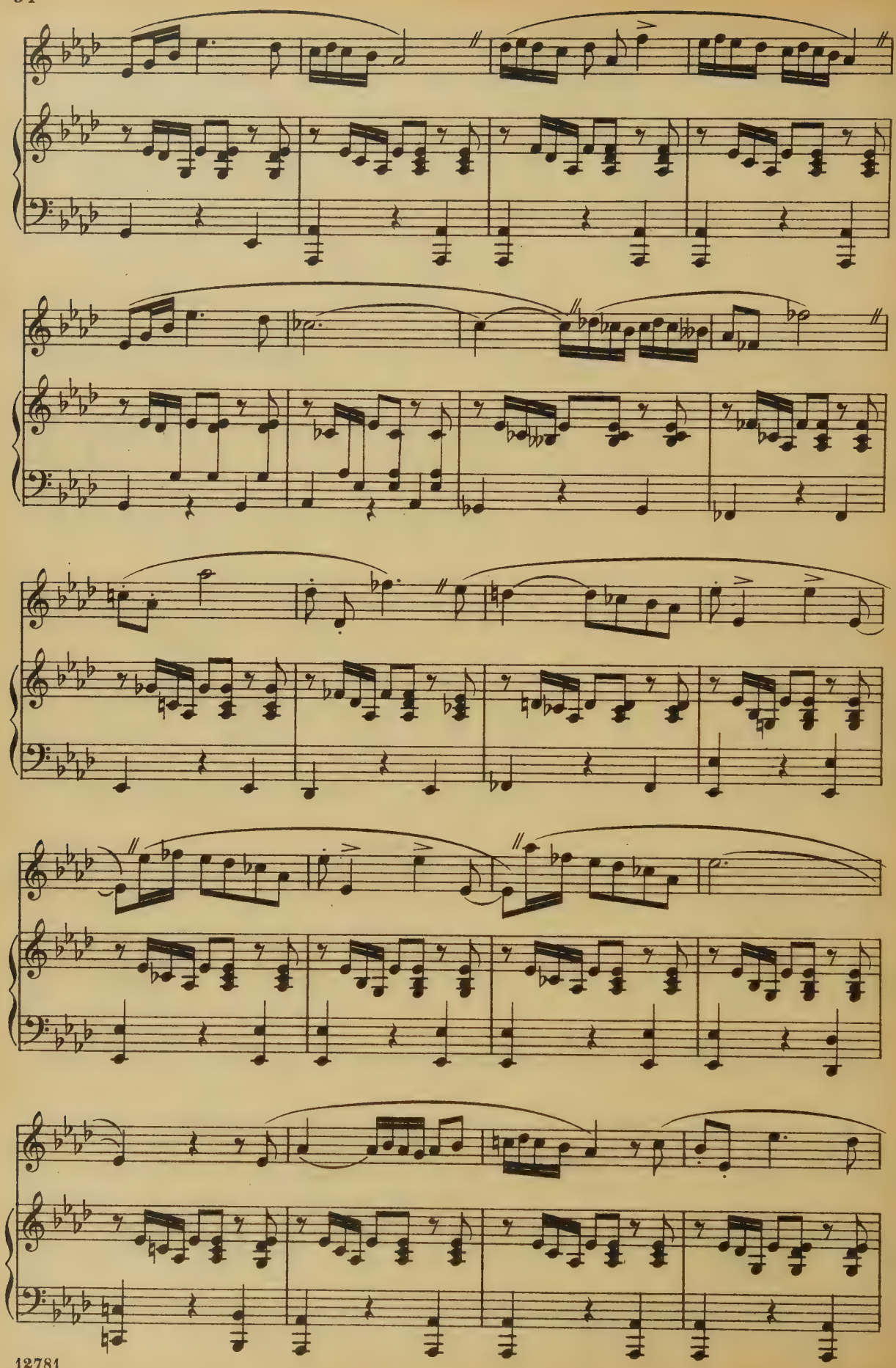


M. MARCHESI. Op. 5.

Tempo di Bolero.

33.

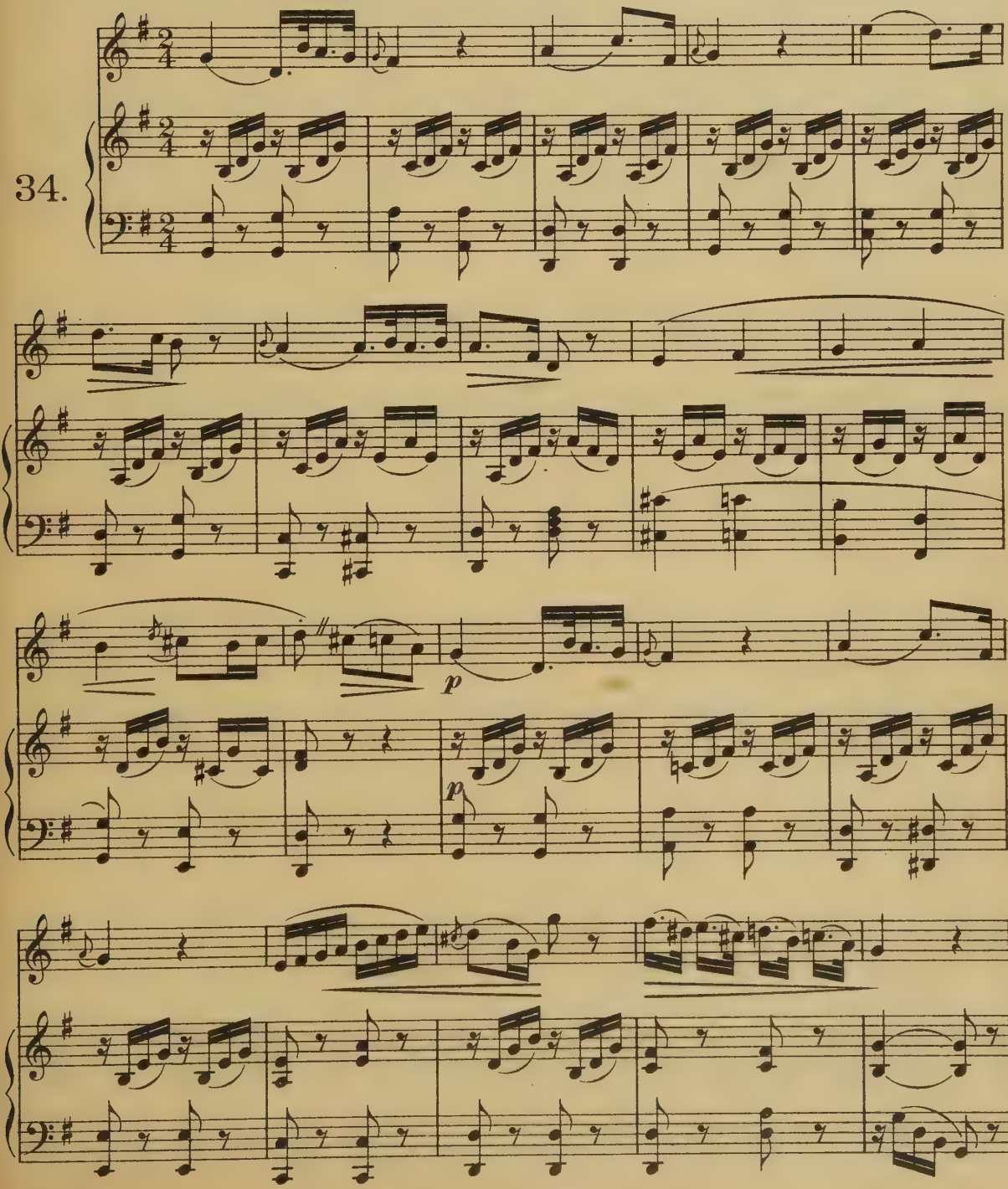


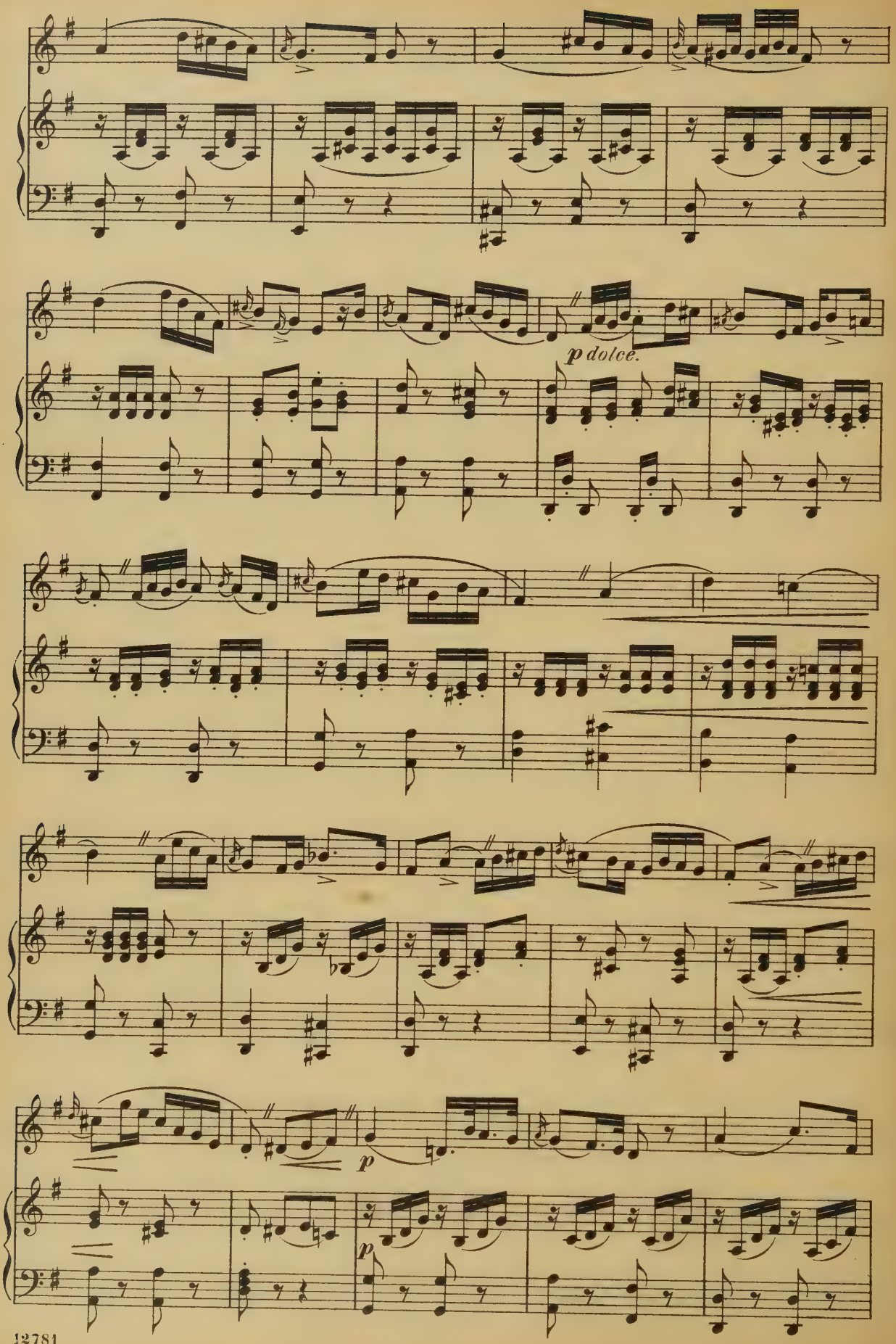


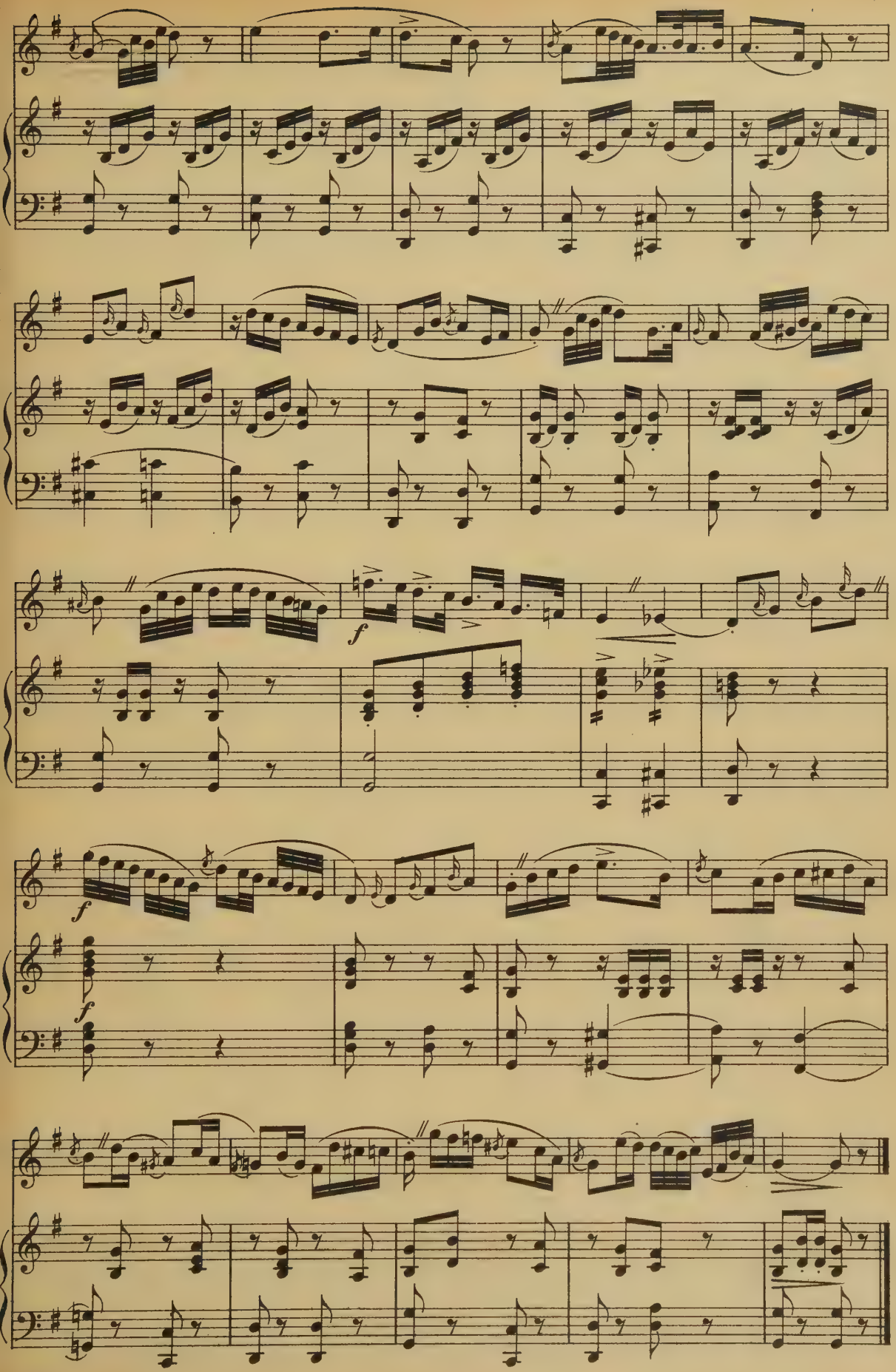
Andante amoroso.

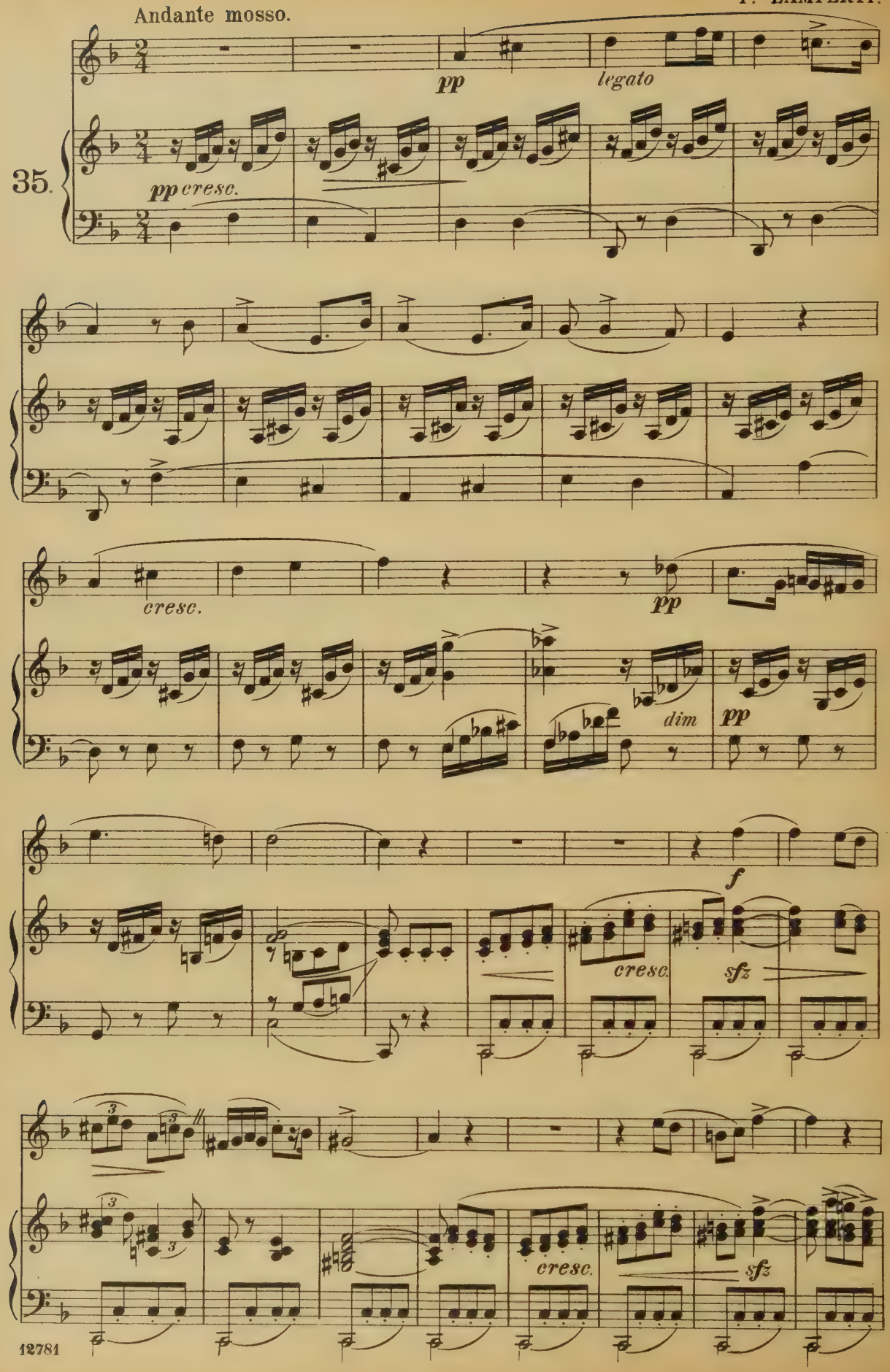
G. NAVA. Op. 21.

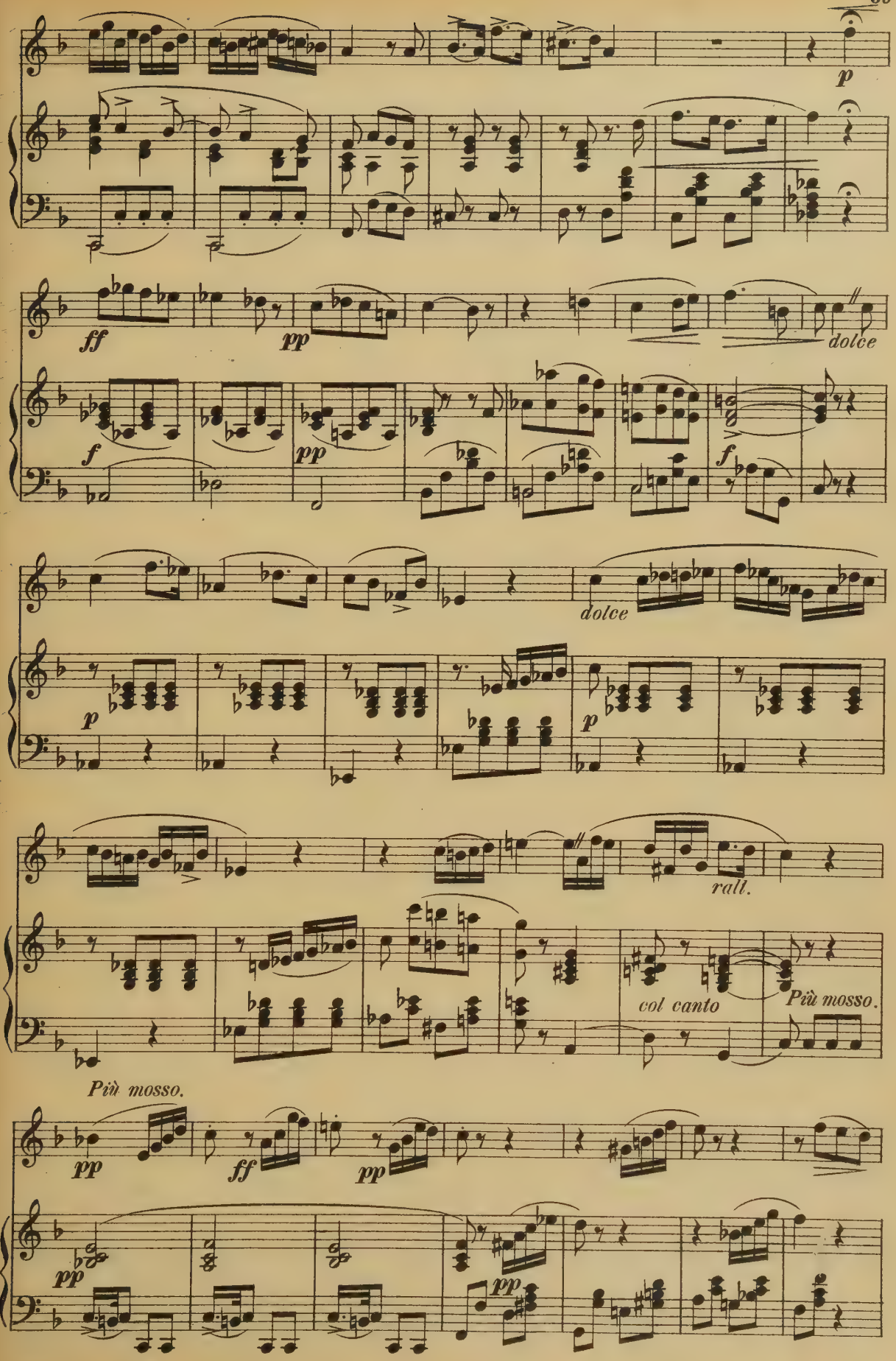
34.

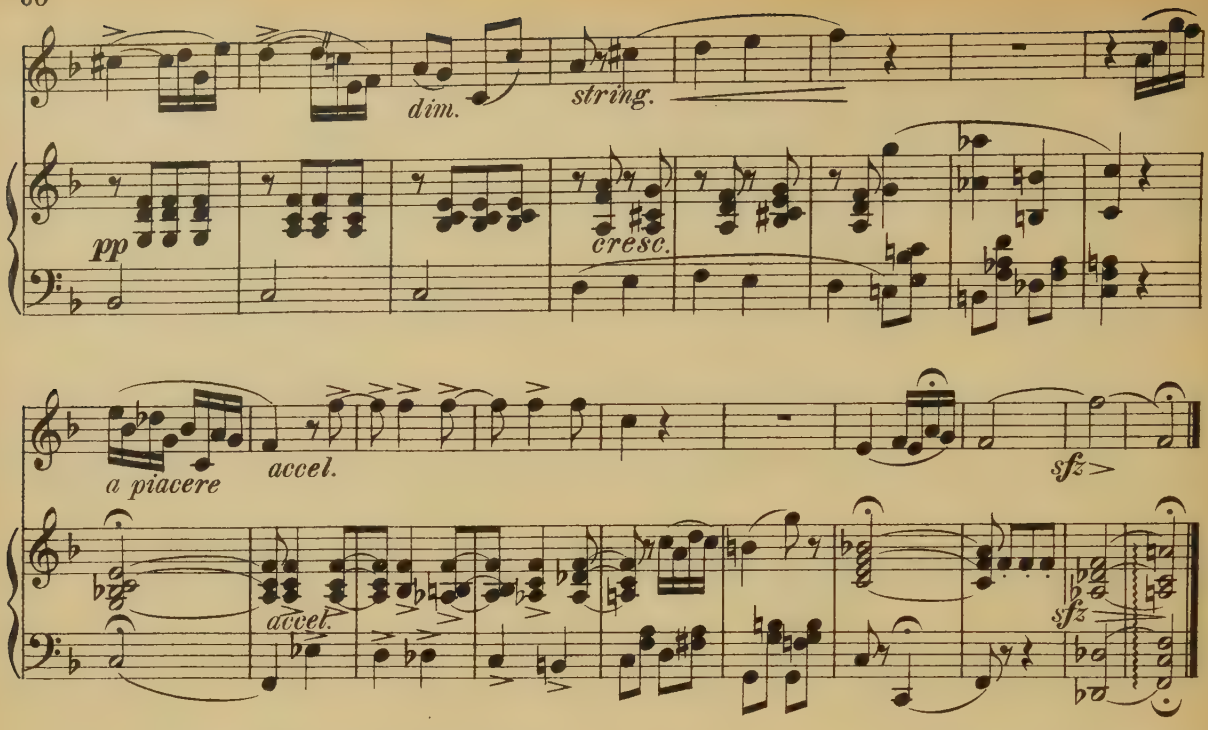



p dolce.
p
p


f
f
f

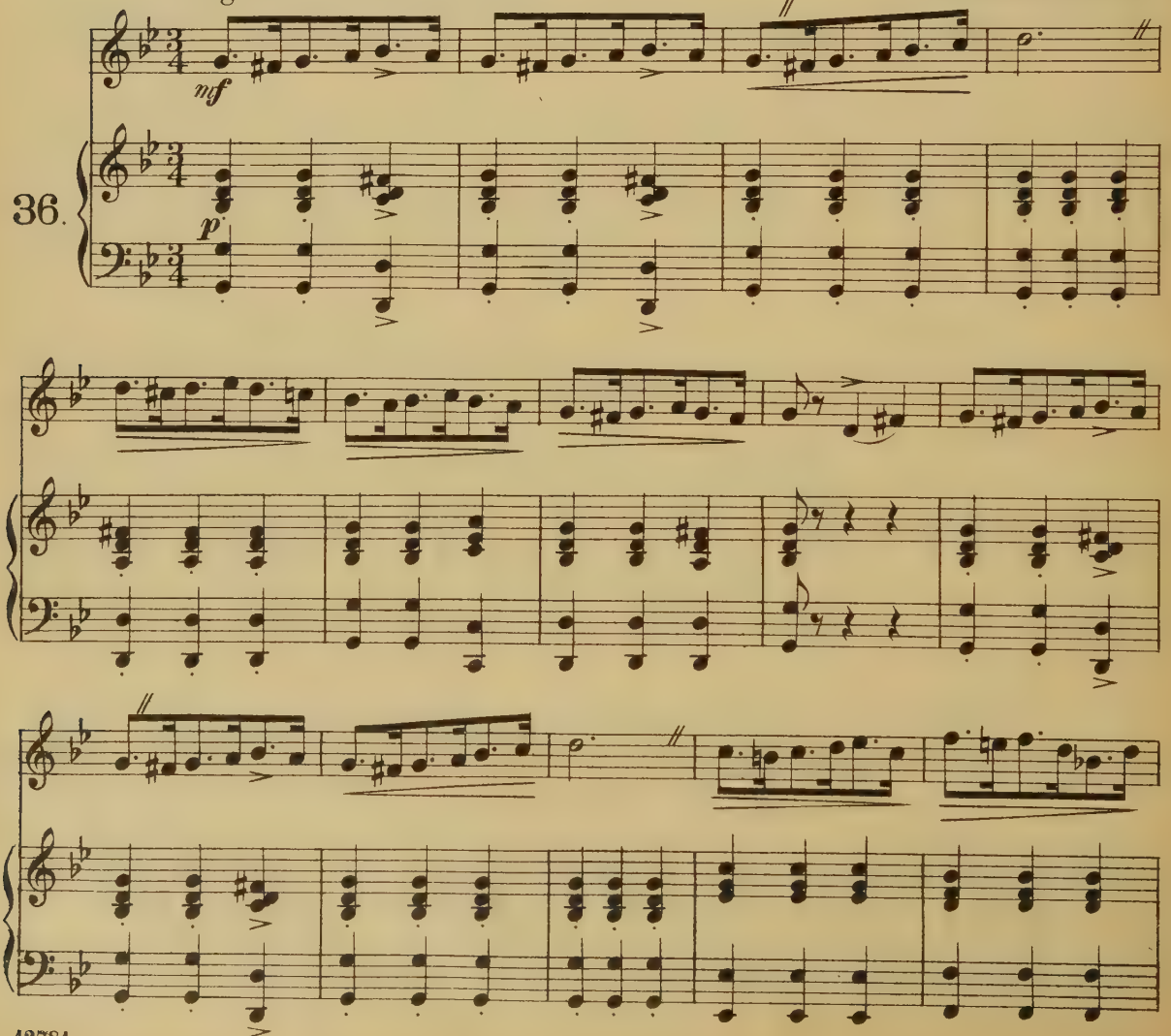

Andante mosso.
pp
legato
35.
pp cresc.
cresc.
pp
dim
pp
f
cresc.
sfz
cresc.
sfz

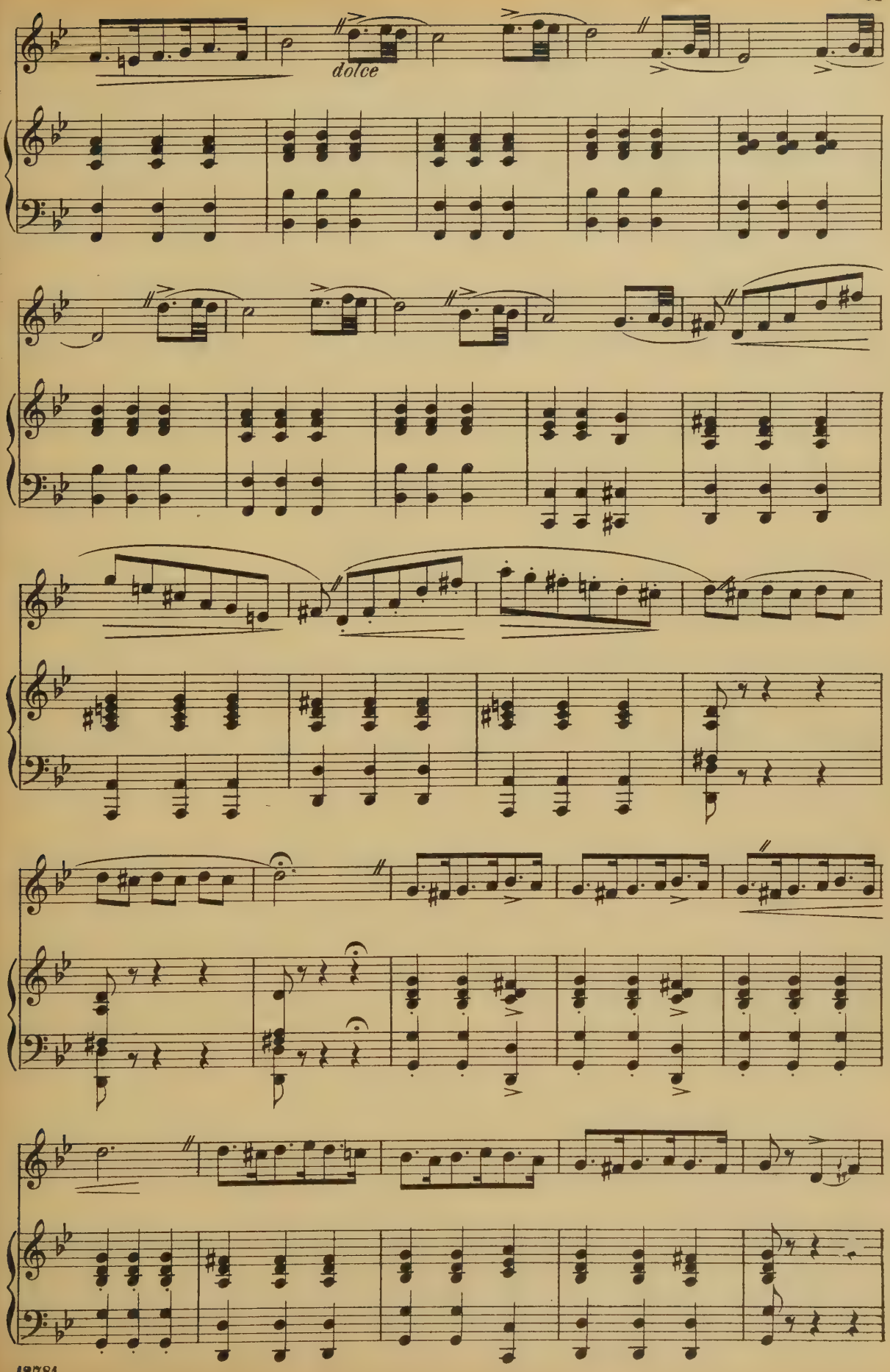

p
ff
pp
dolce
f
pp
f
dolce
p
p
ralt.
col canto
Più mosso.
Più mosso.
pp
ff
pp
pp
pp

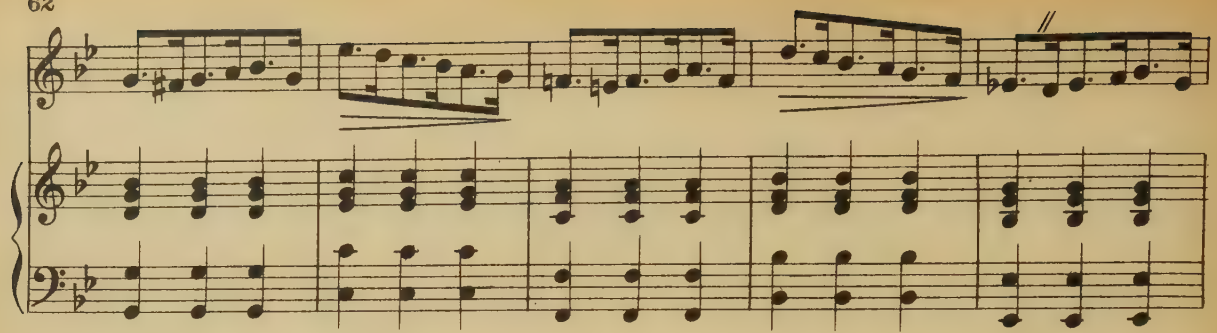


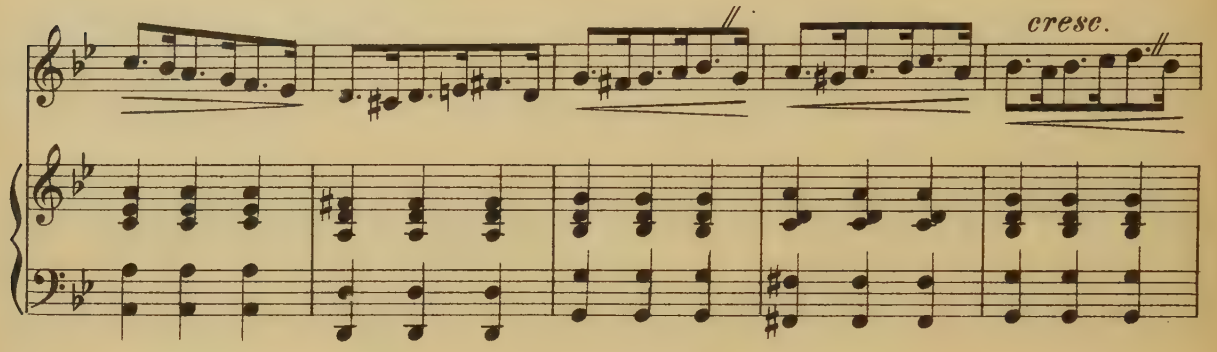
Allegretto moderato assai.

L. BORDÈSE. Op. 28.



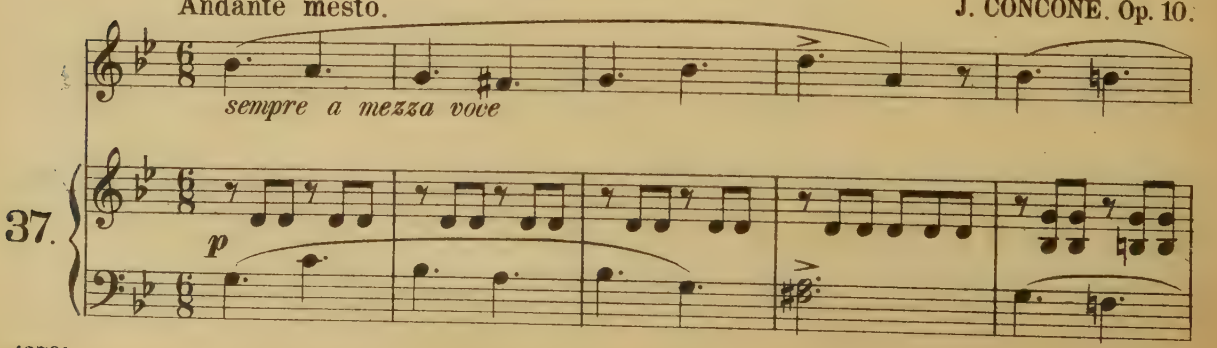

dolce

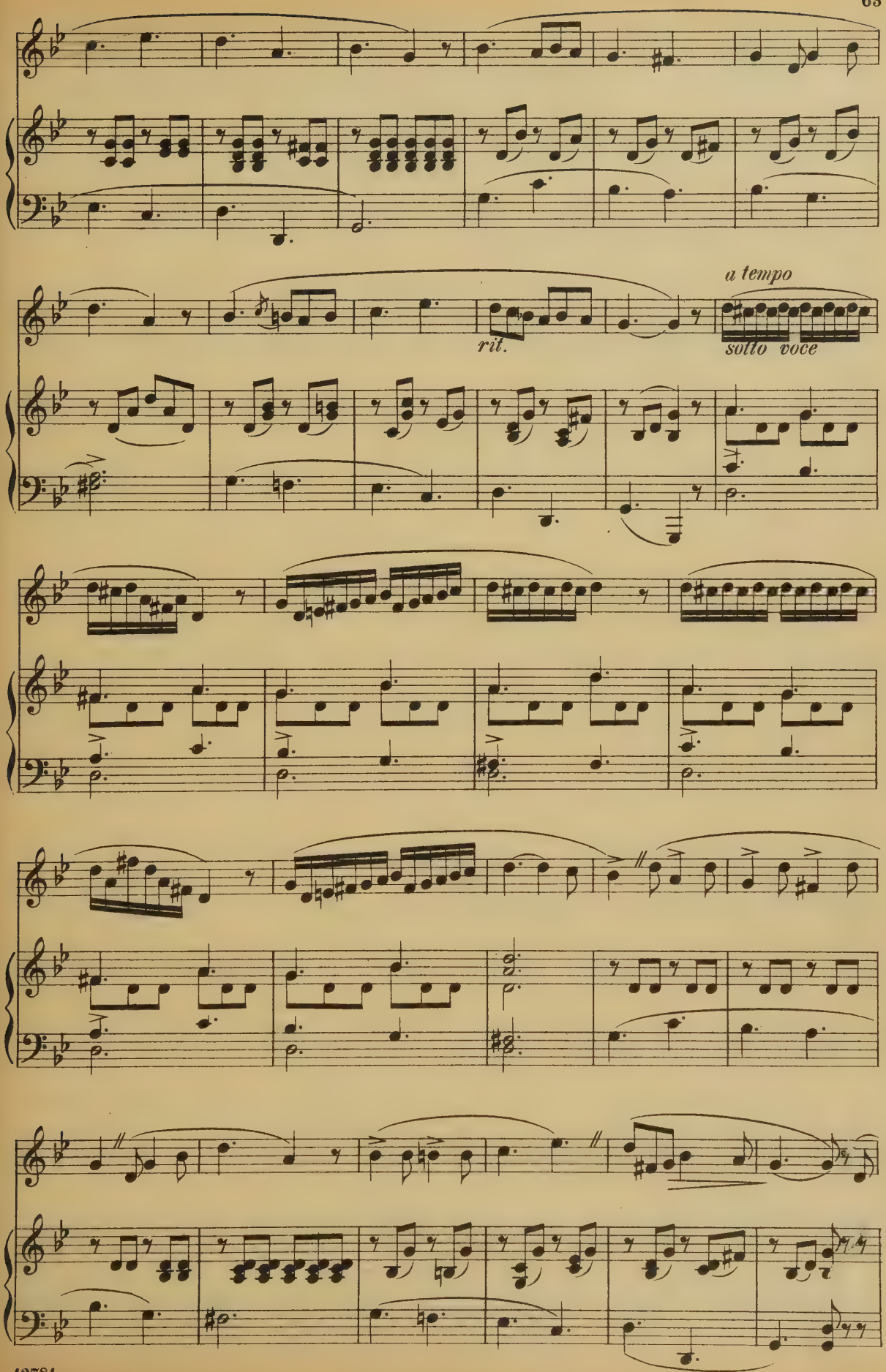


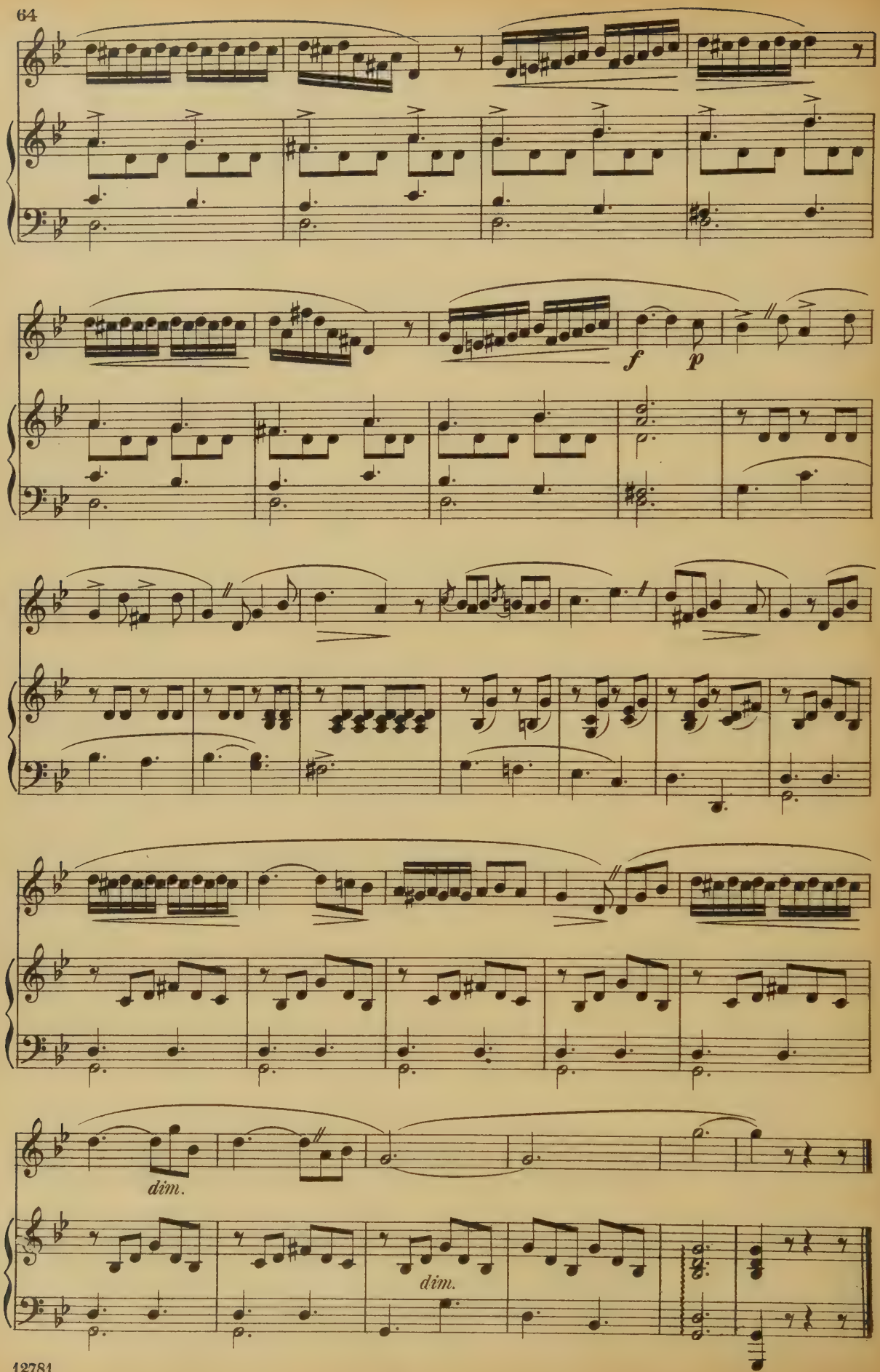


Andante mesto.

J. CONCONE. Op. 10.

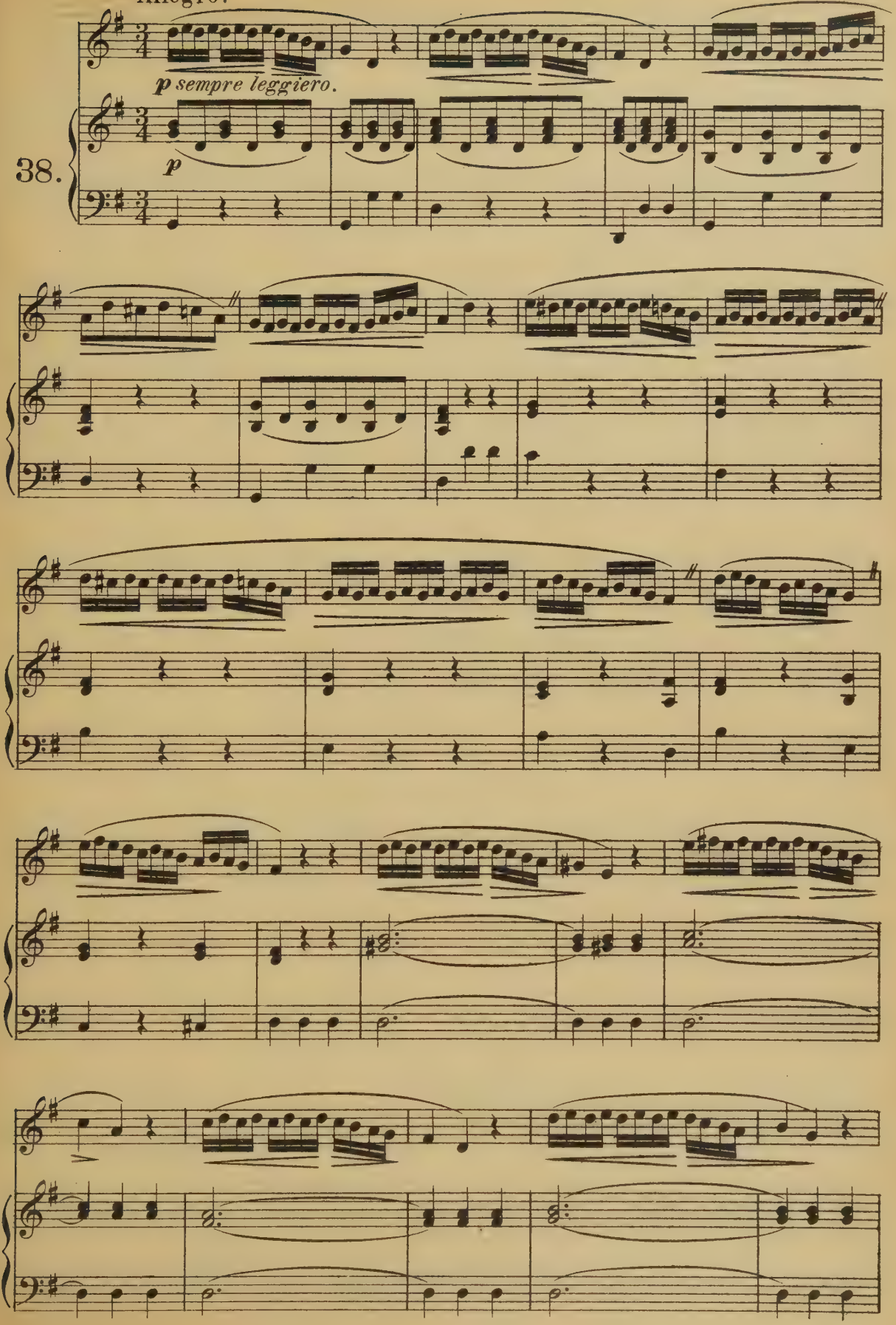


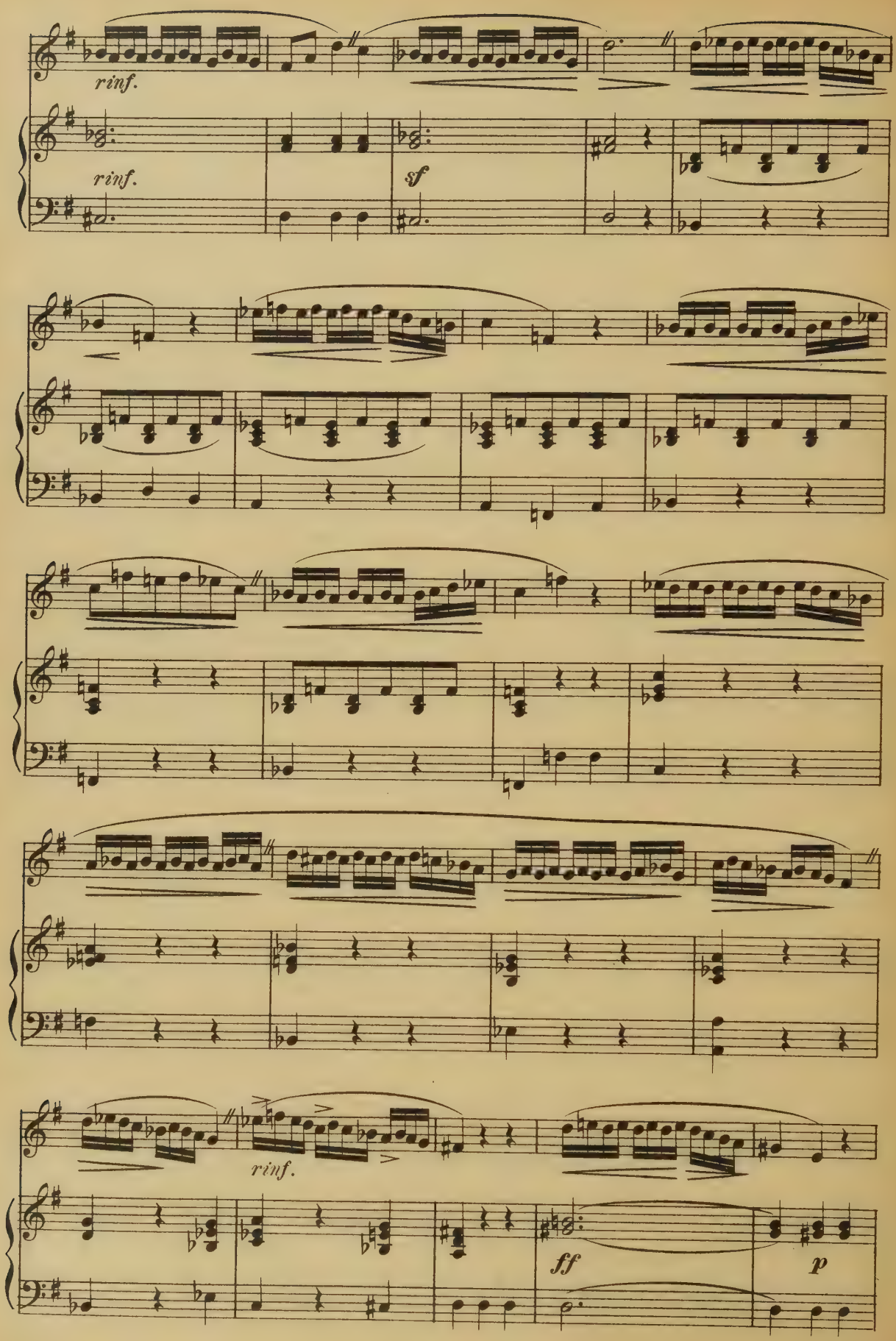

a tempo
rit.
sotto voce

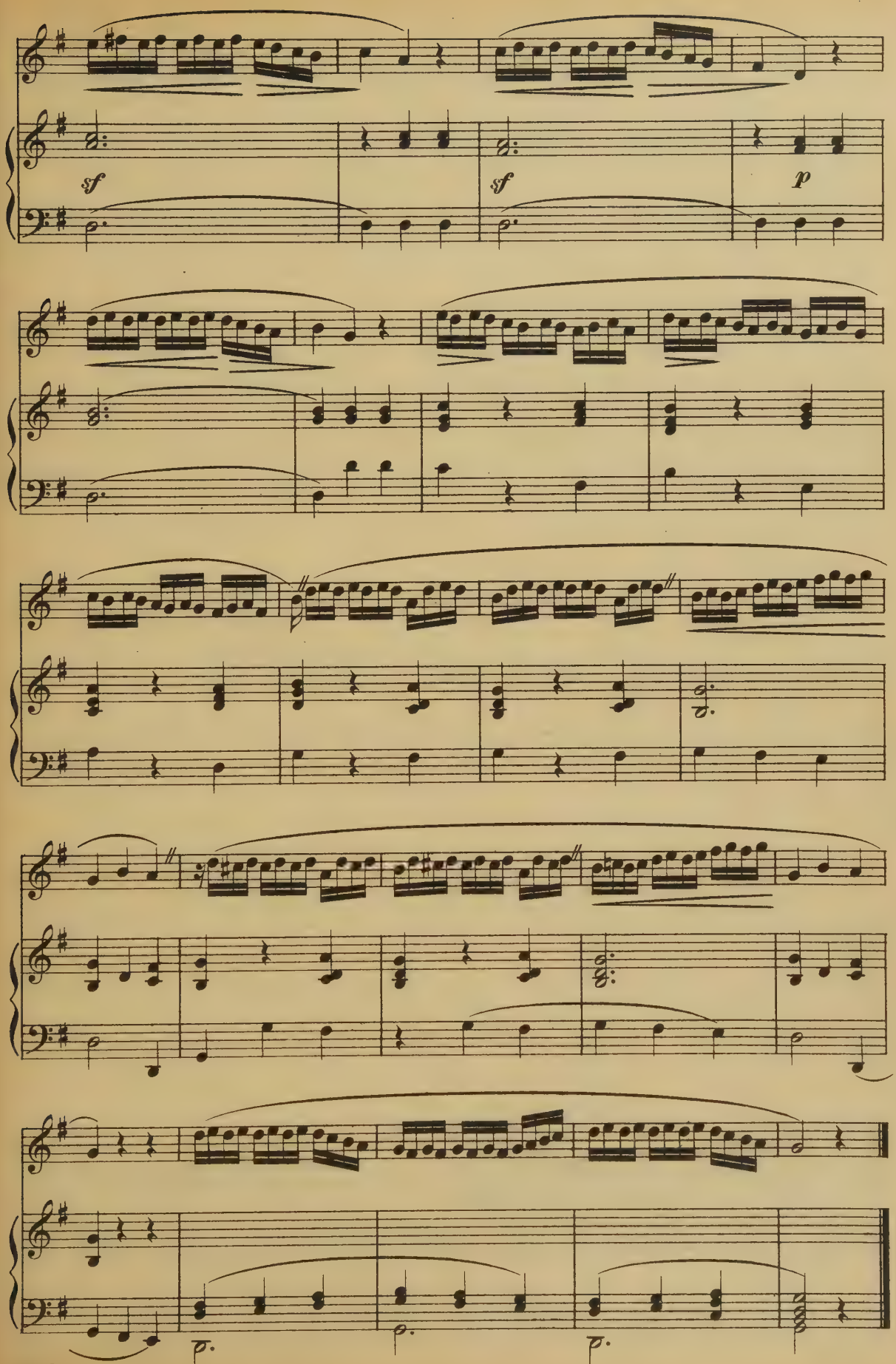

f
p
dim.
dim.

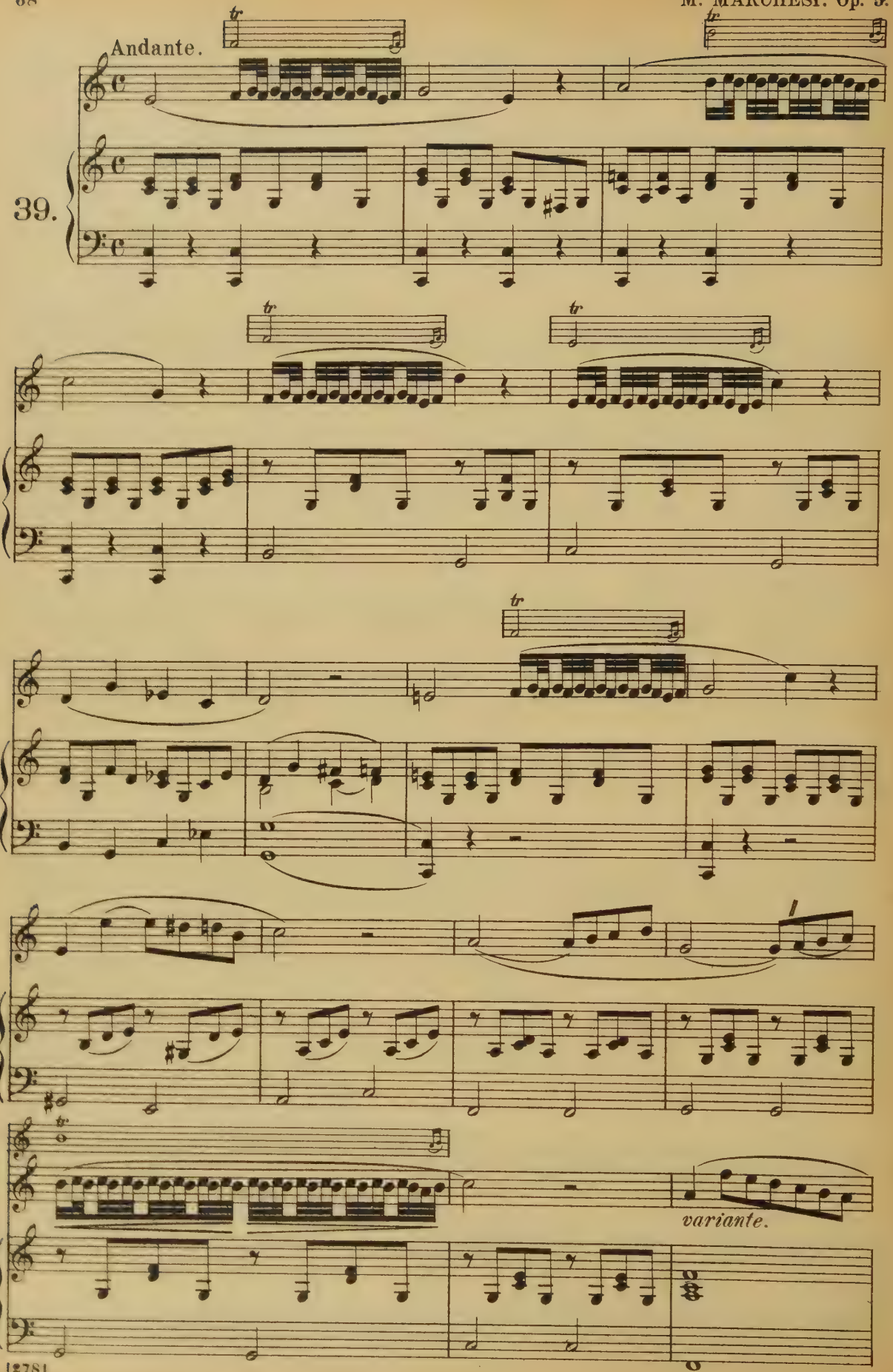
Allegro.

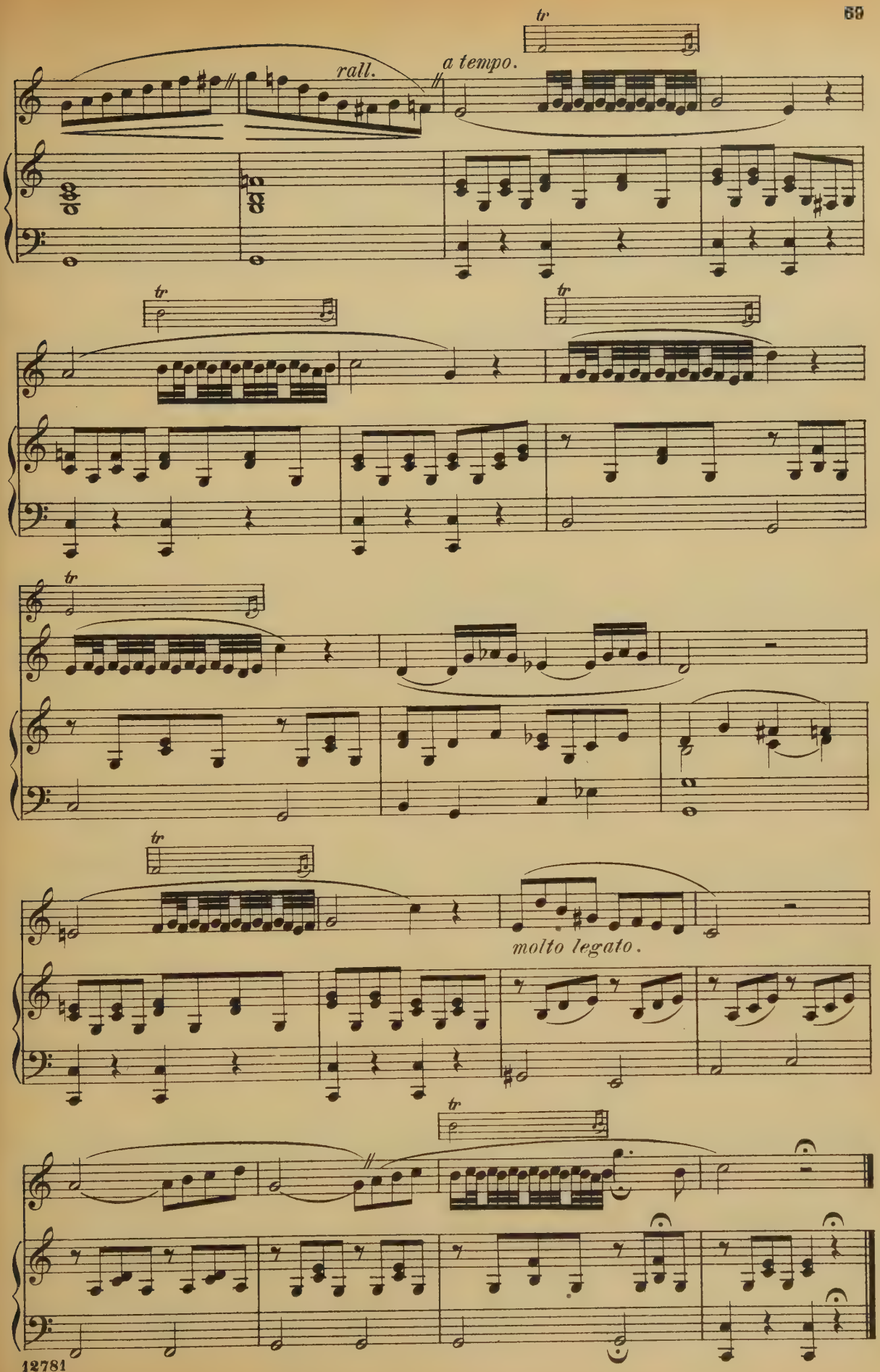
L. LABLACHE.



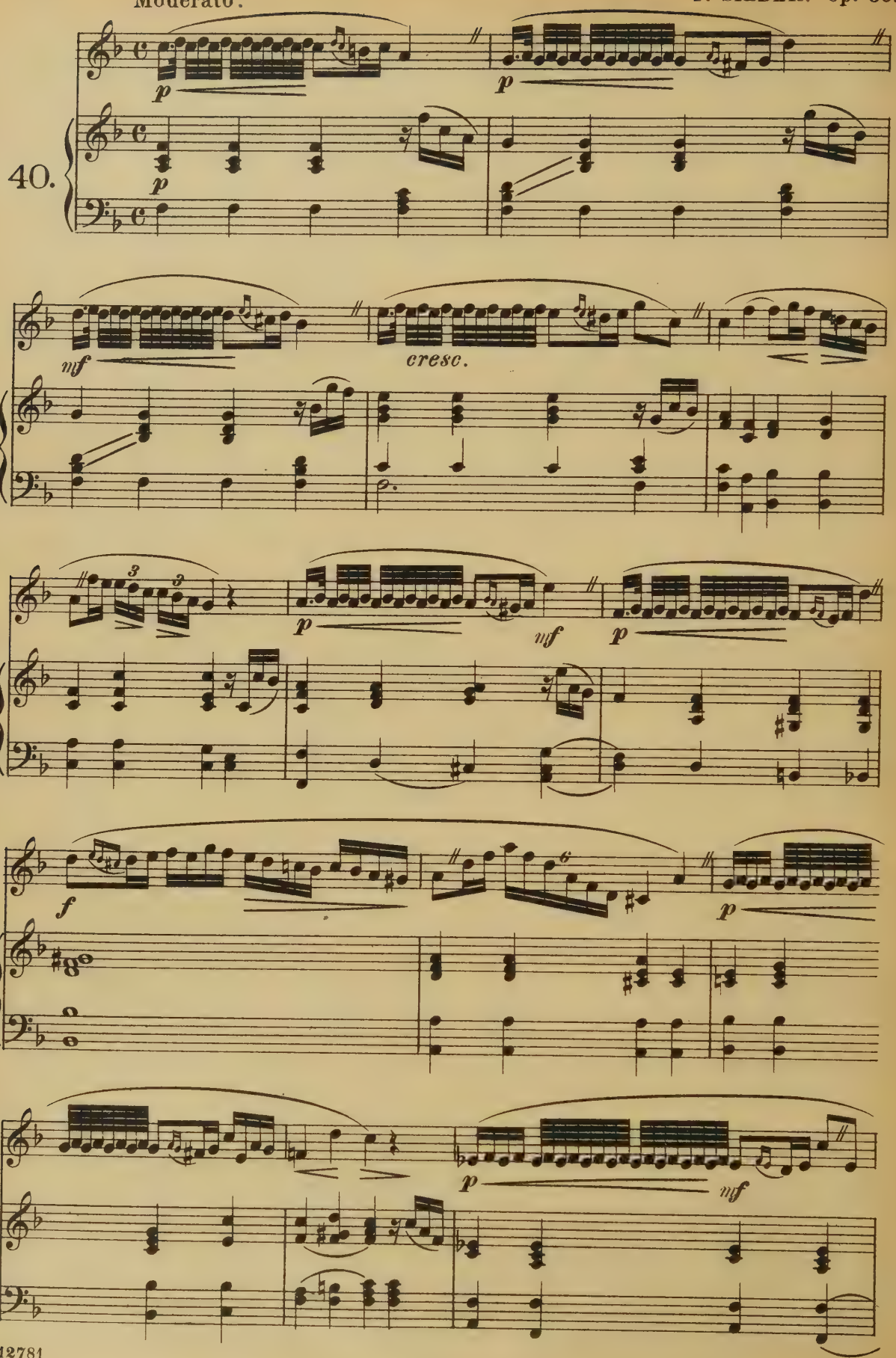

rinf.
rinf.
sf
rinf.
ff
p

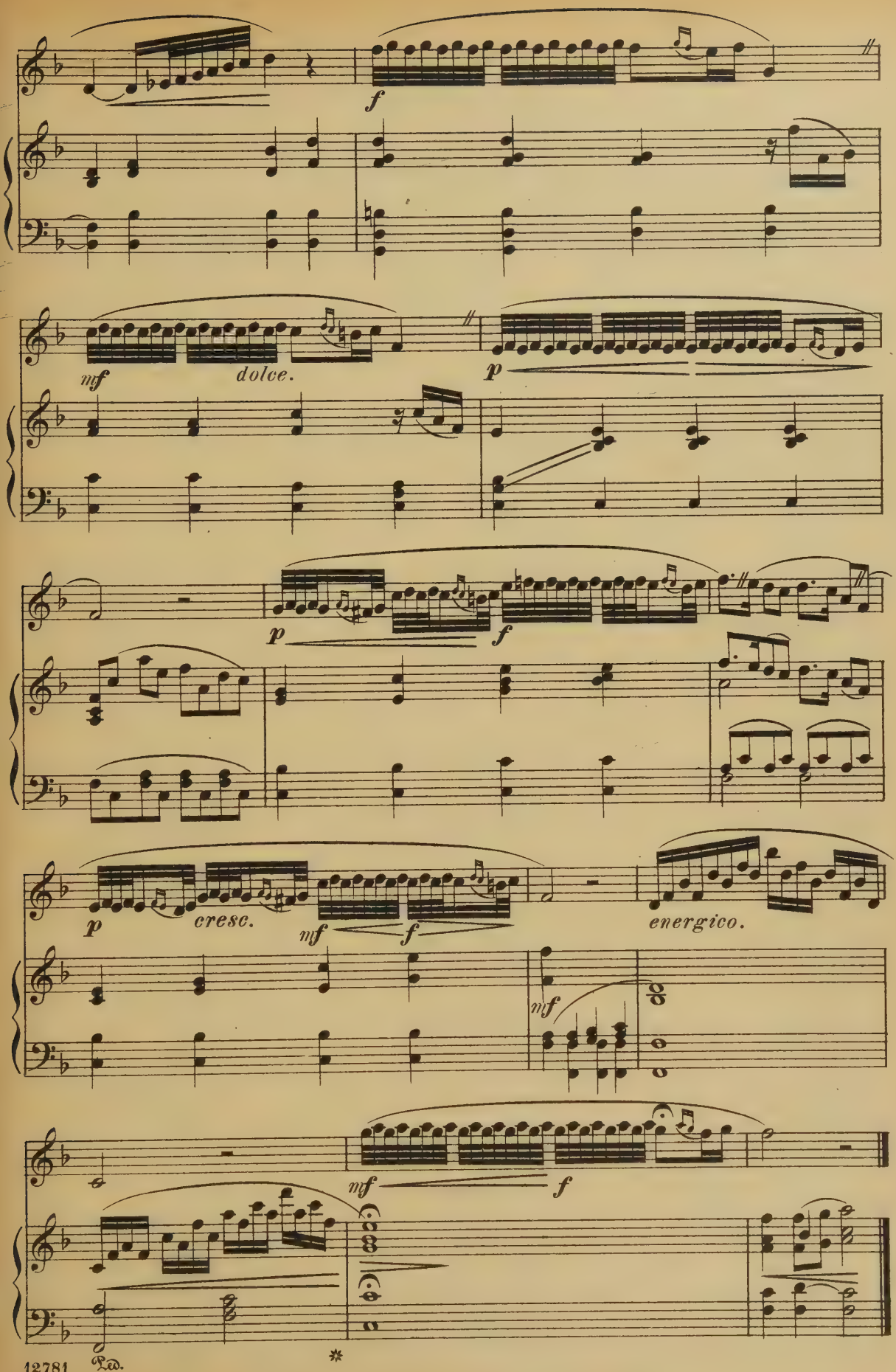

sf
sf
p


Andante.
39.
variante.


rall.
a tempo.
molto legato.

Moderato.




f
mf
dolce.
p
p
f
p
cresc.
mf
f
energico.
mf
mf
f
Ped.
*

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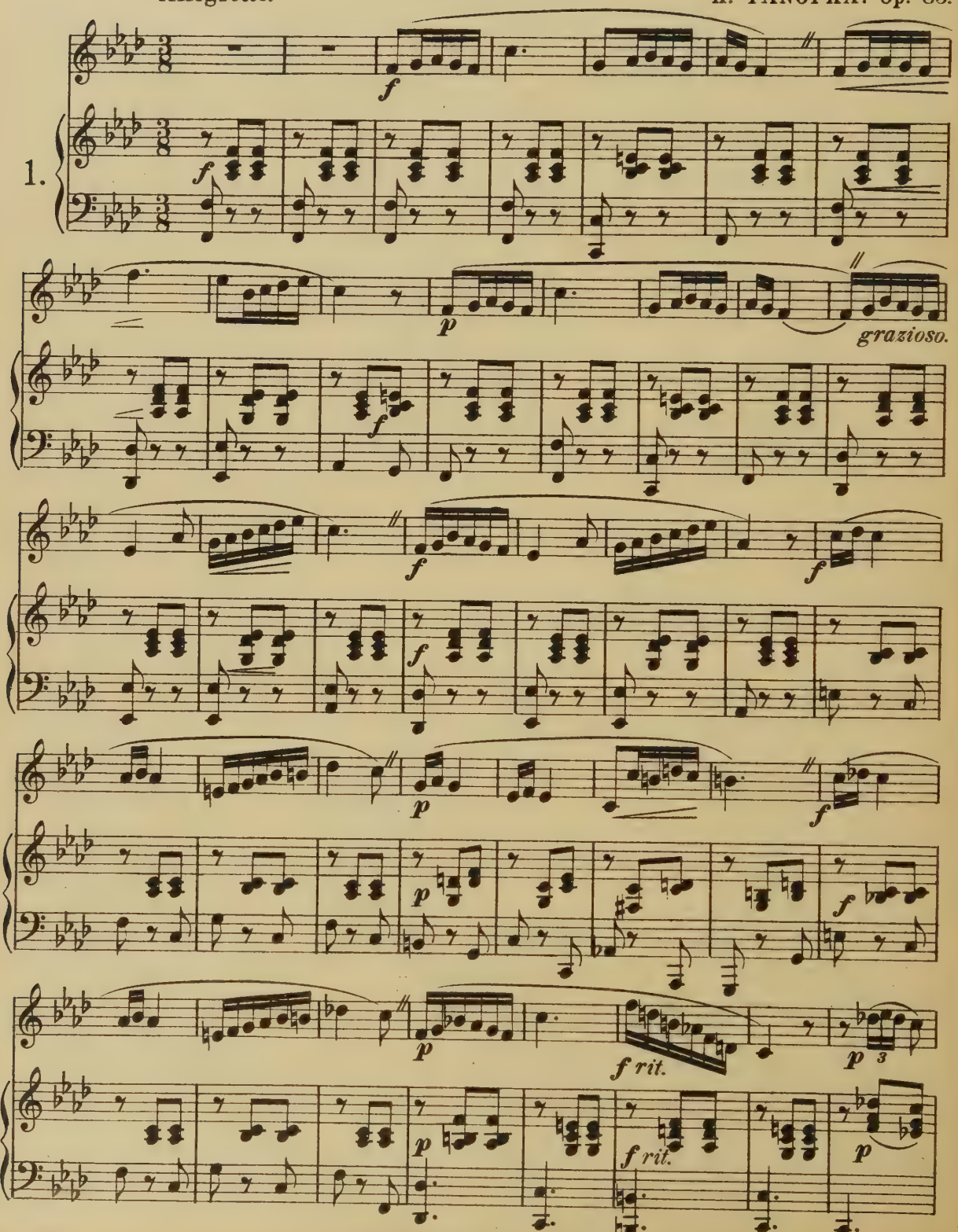

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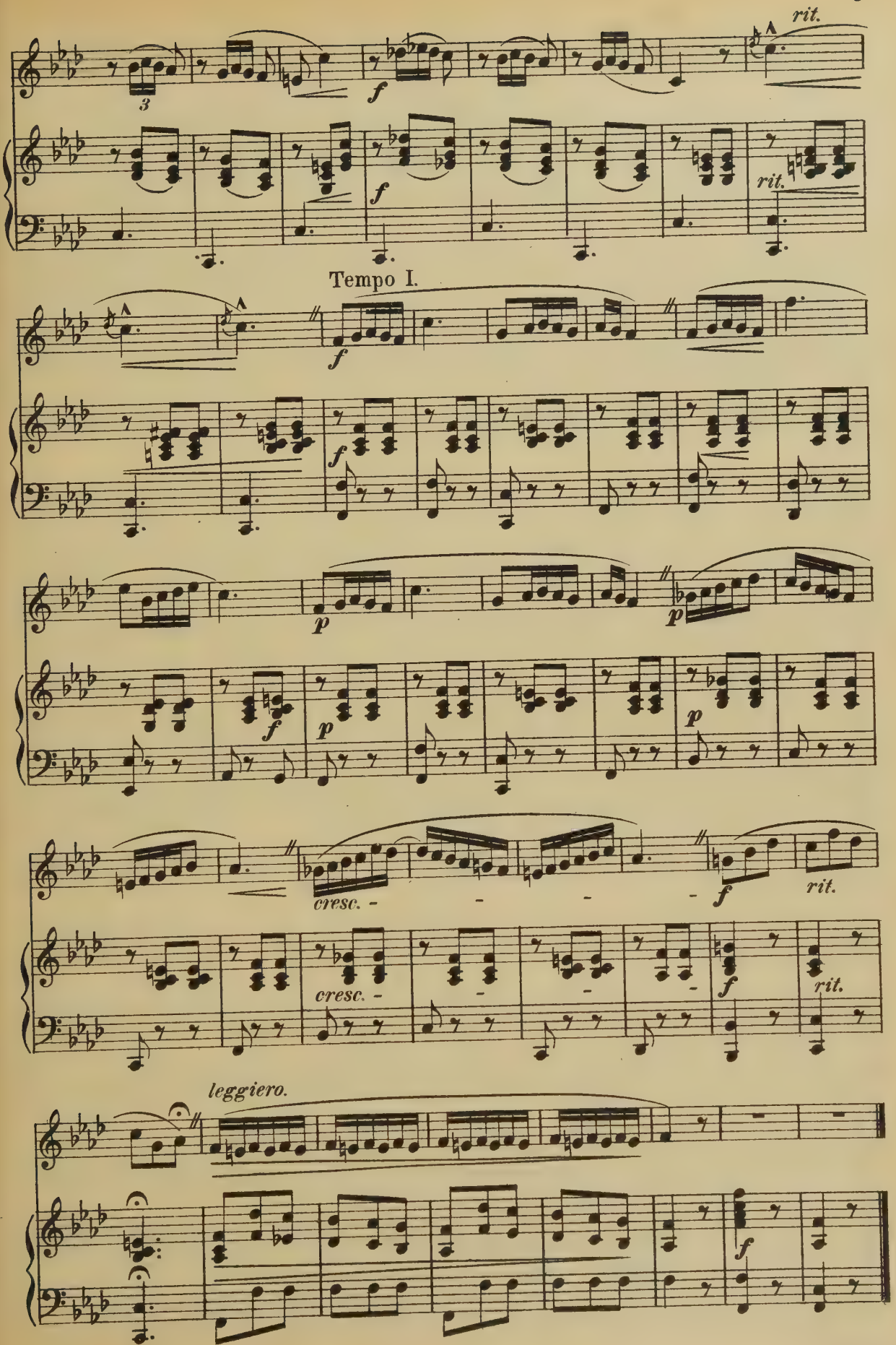
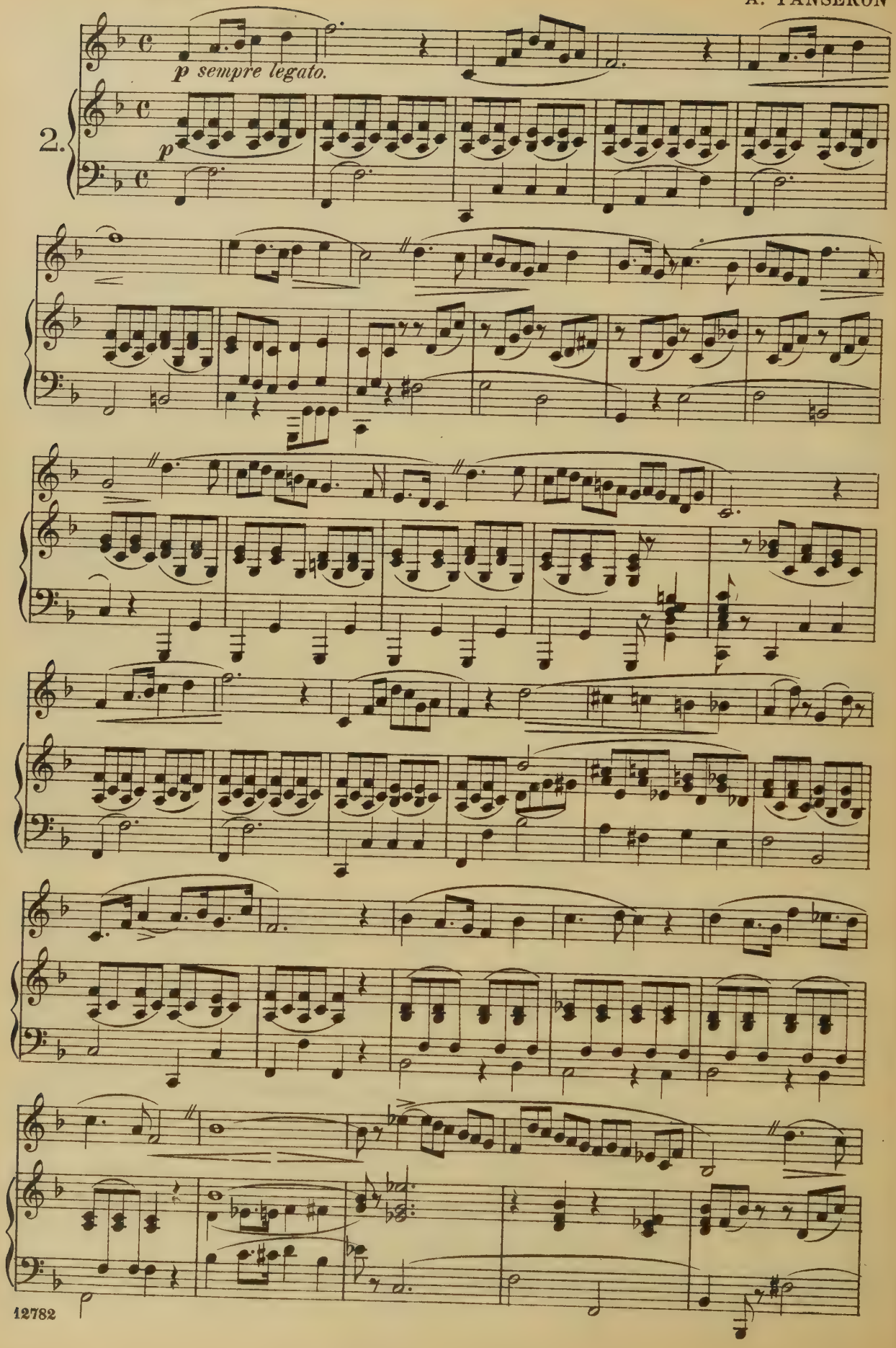
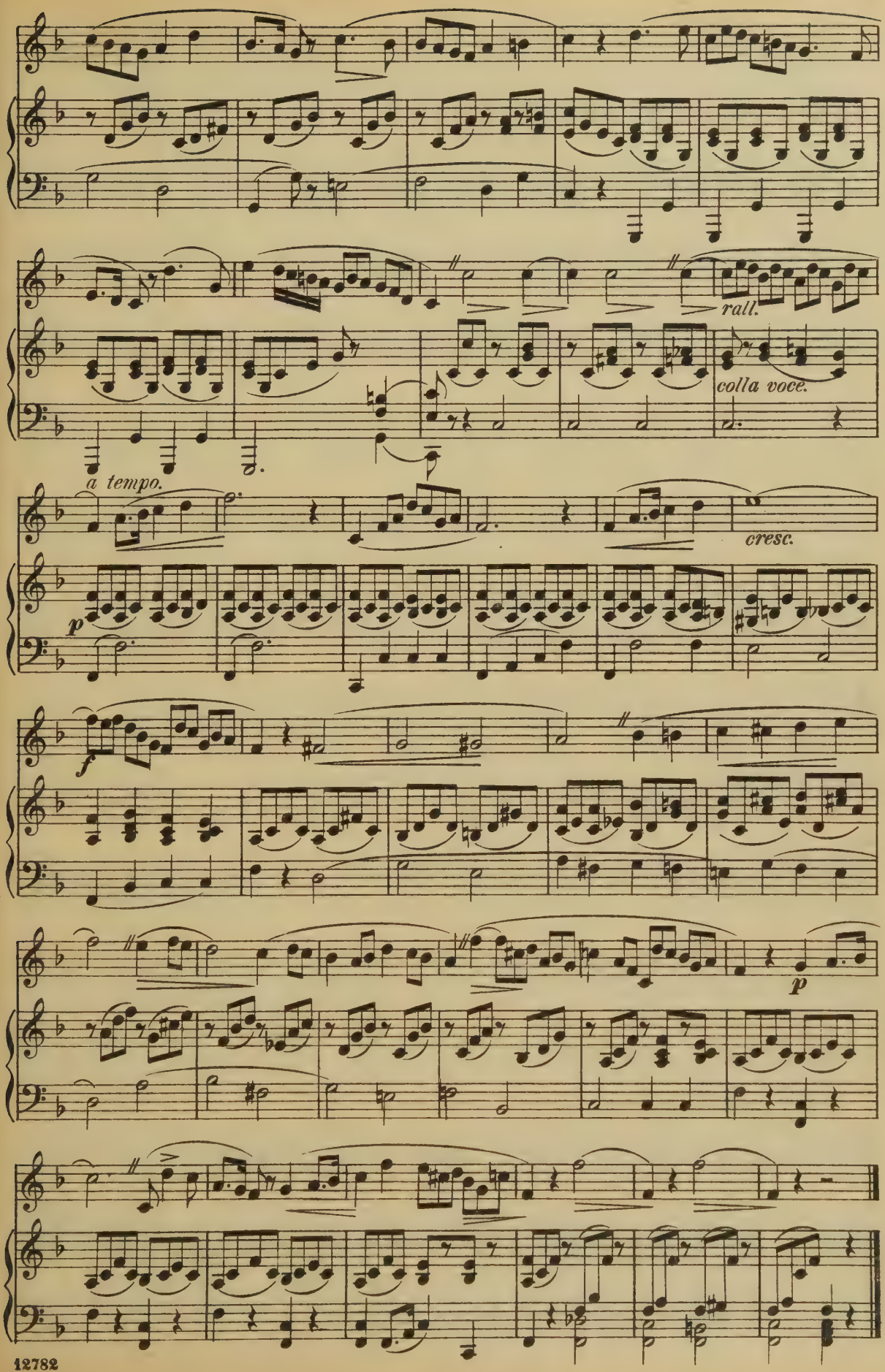

rit.
f
rit.
Tempo I.
f
p
cresc.
leggiero.

Moderato.

A. PANSERON




rall.
colla voce.
a tempo.
cresc.
p
f
p

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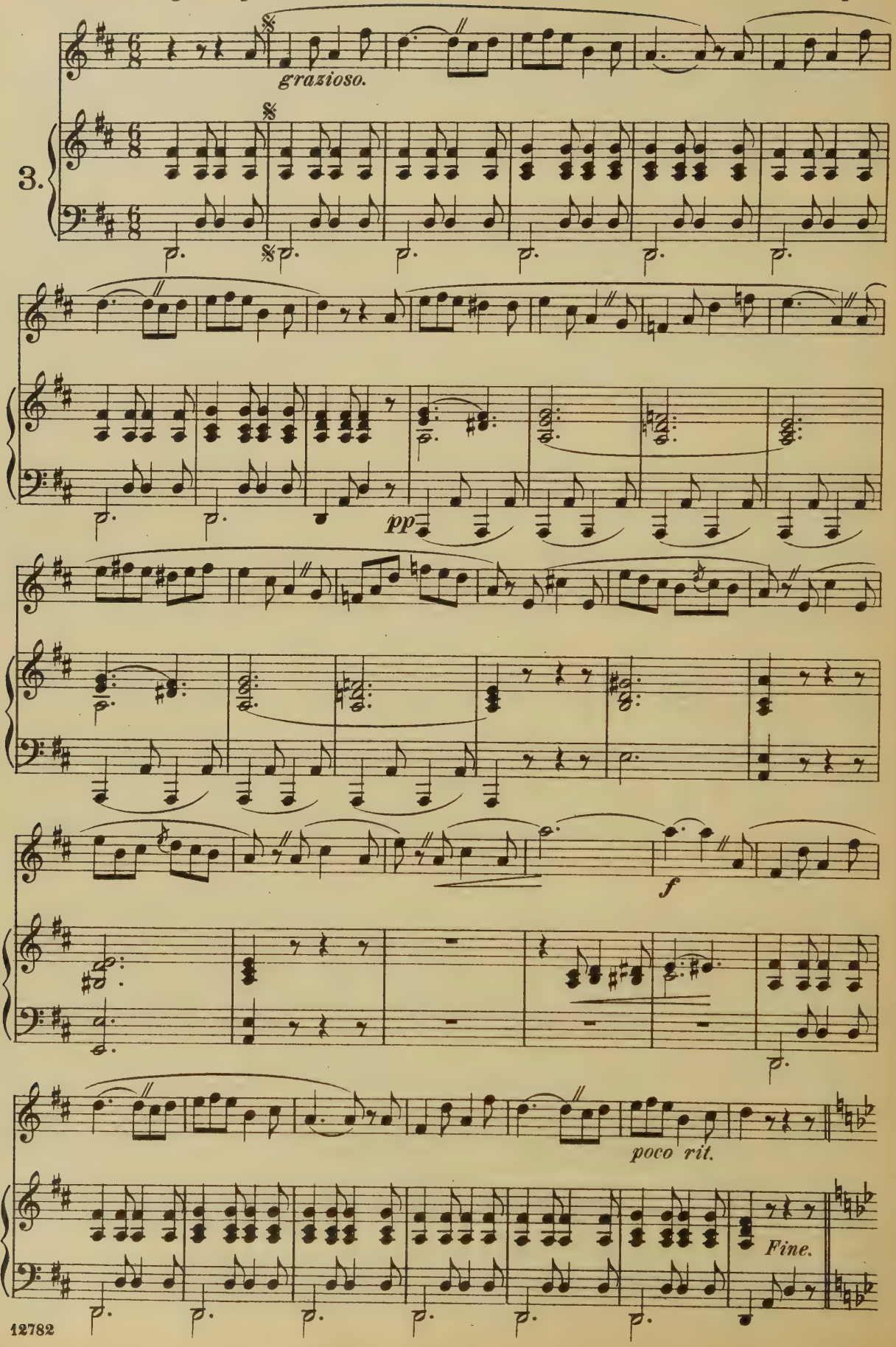
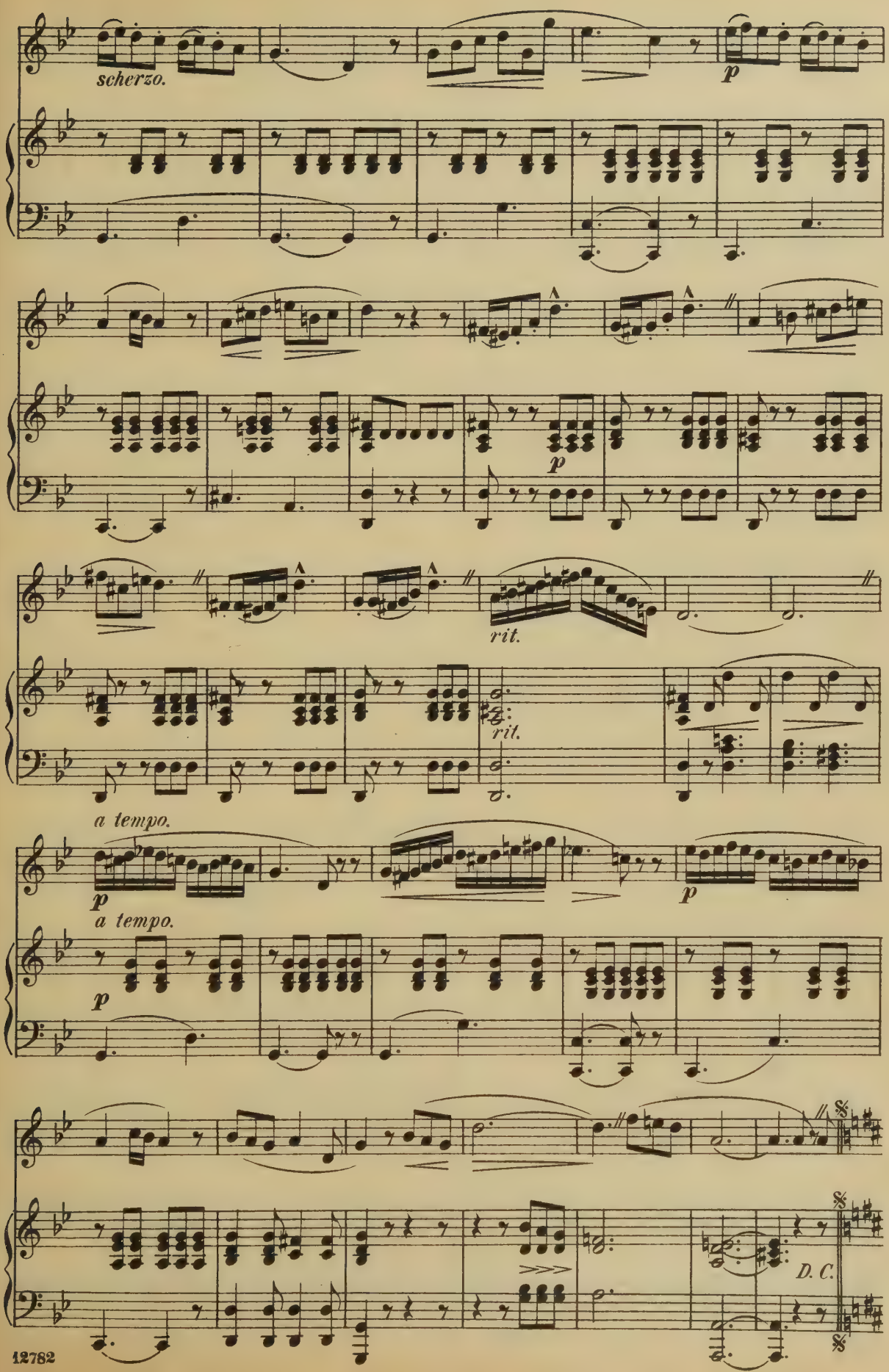
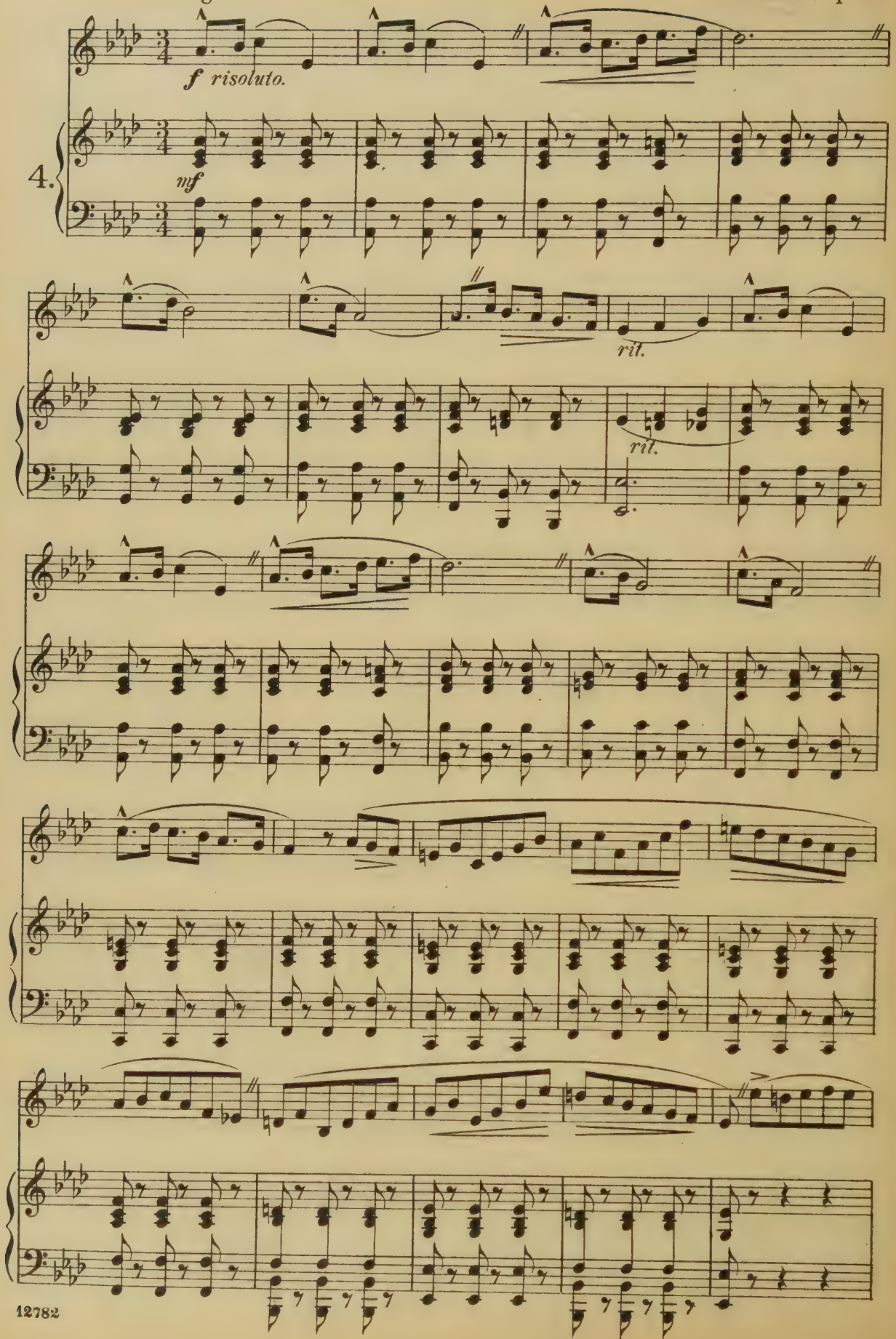
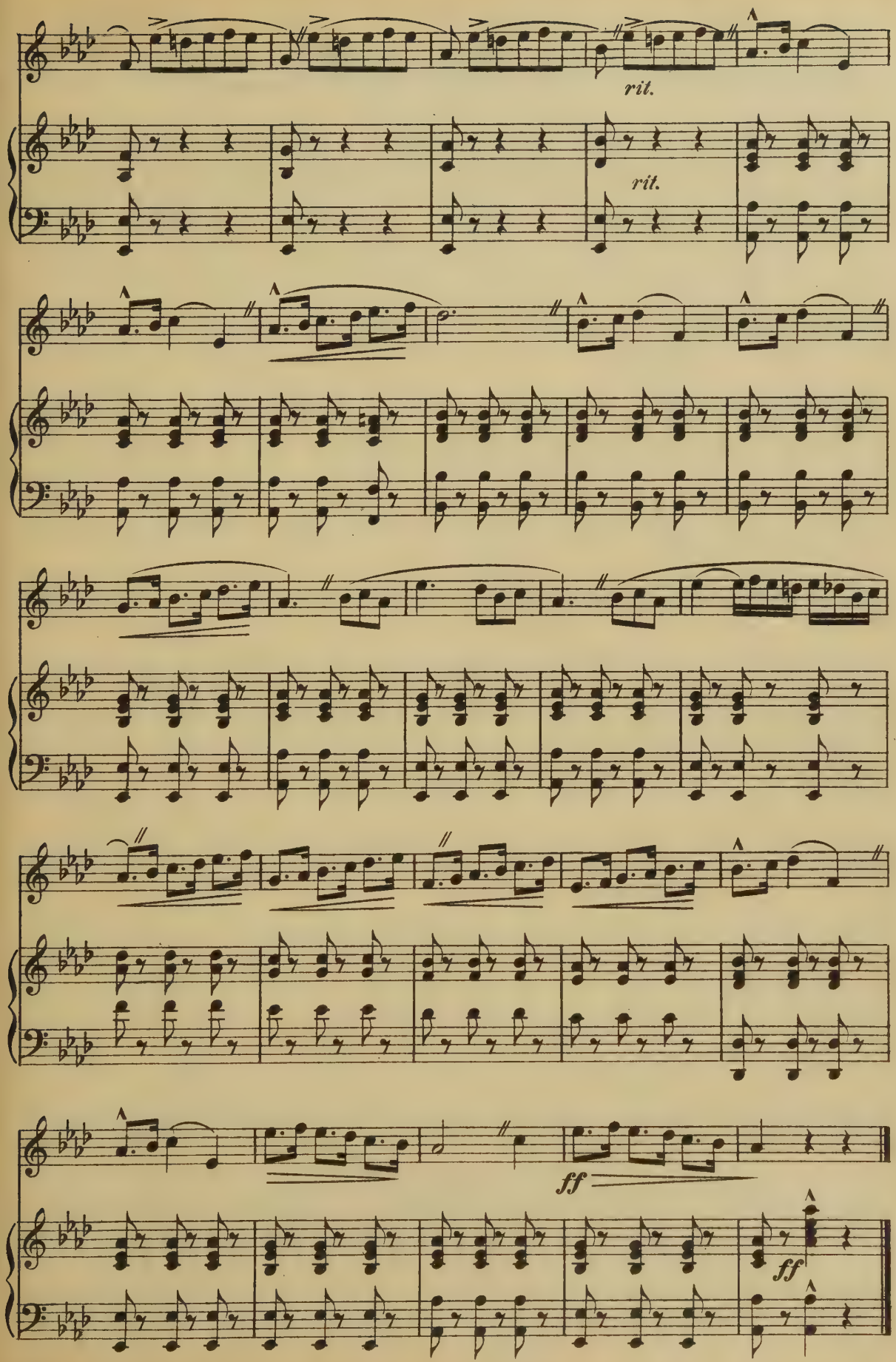


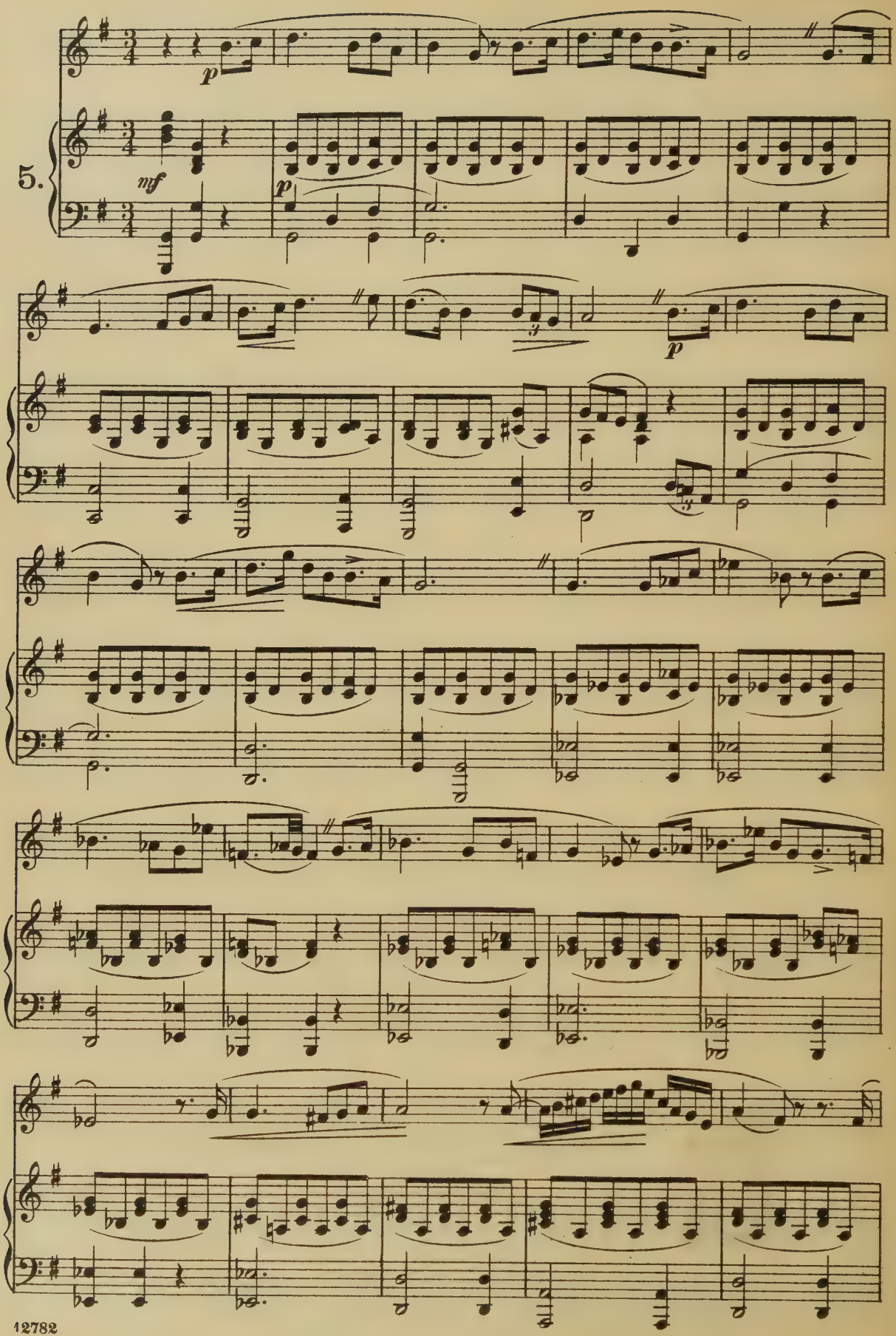

scherzo.
p
p
rit.
rit.
a tempo.
p
a tempo.
p
p
D. C.

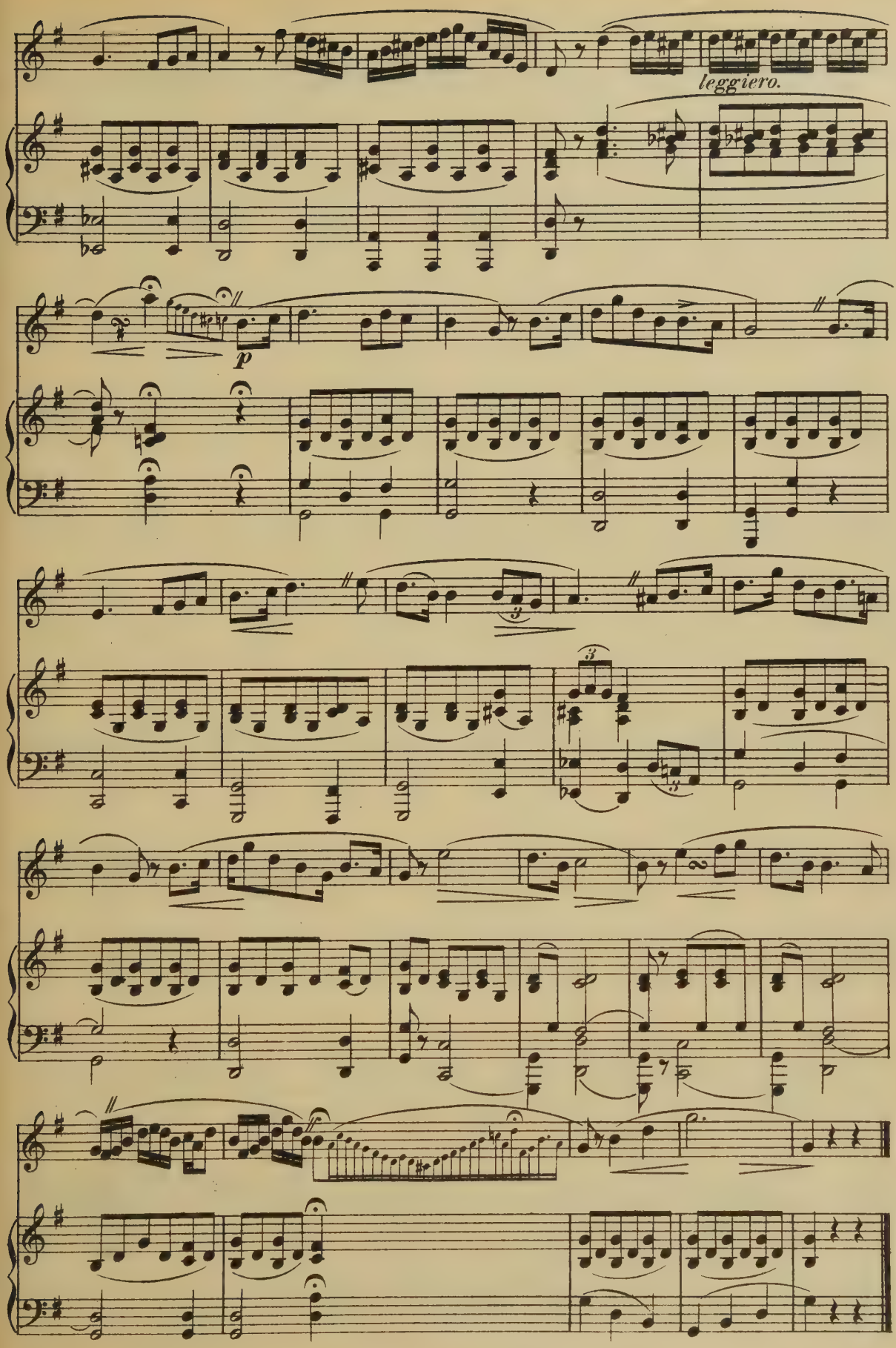
Allegretto.



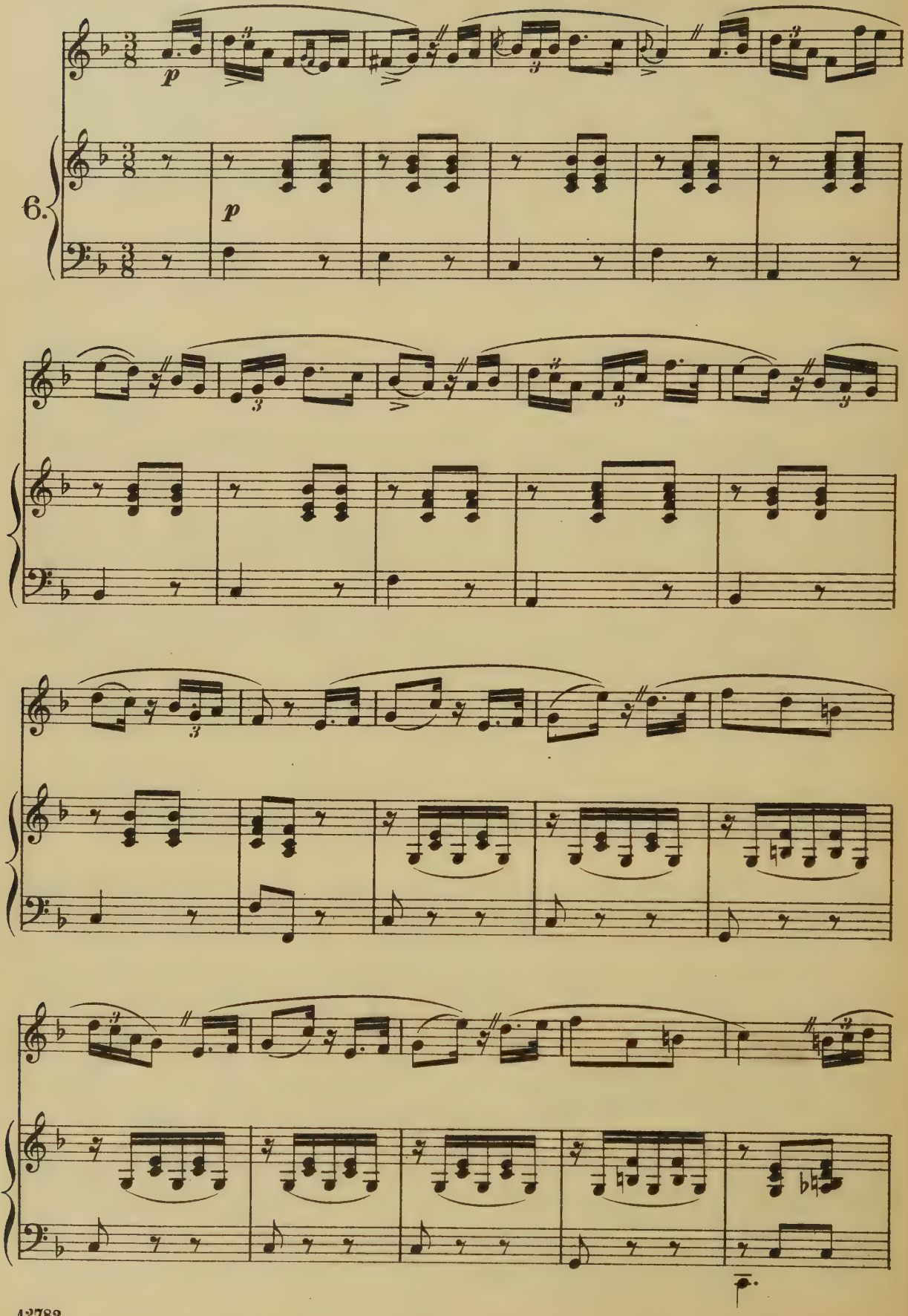

rit.
rit.
ff
ff

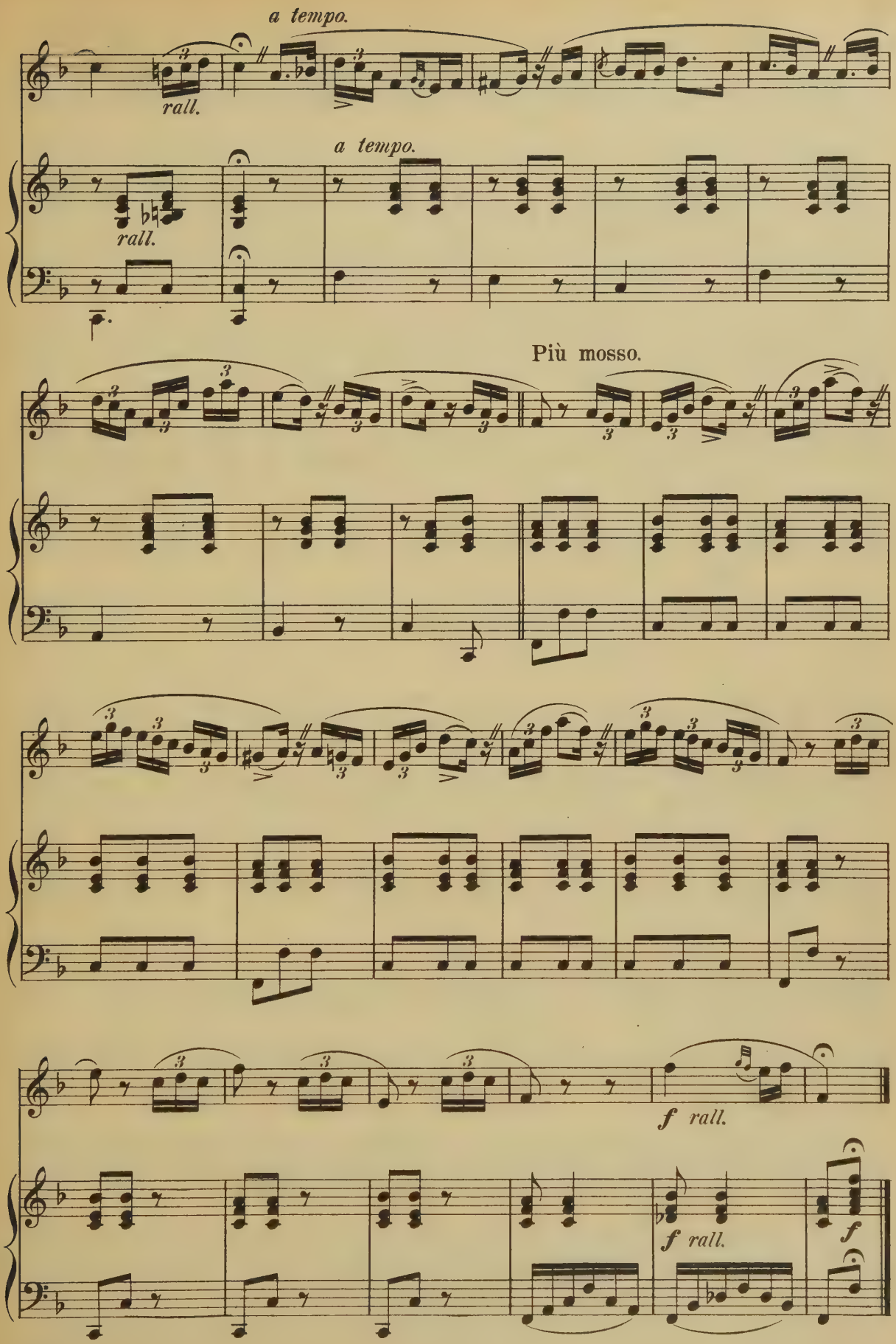
Cantabile. A. PANSERON.



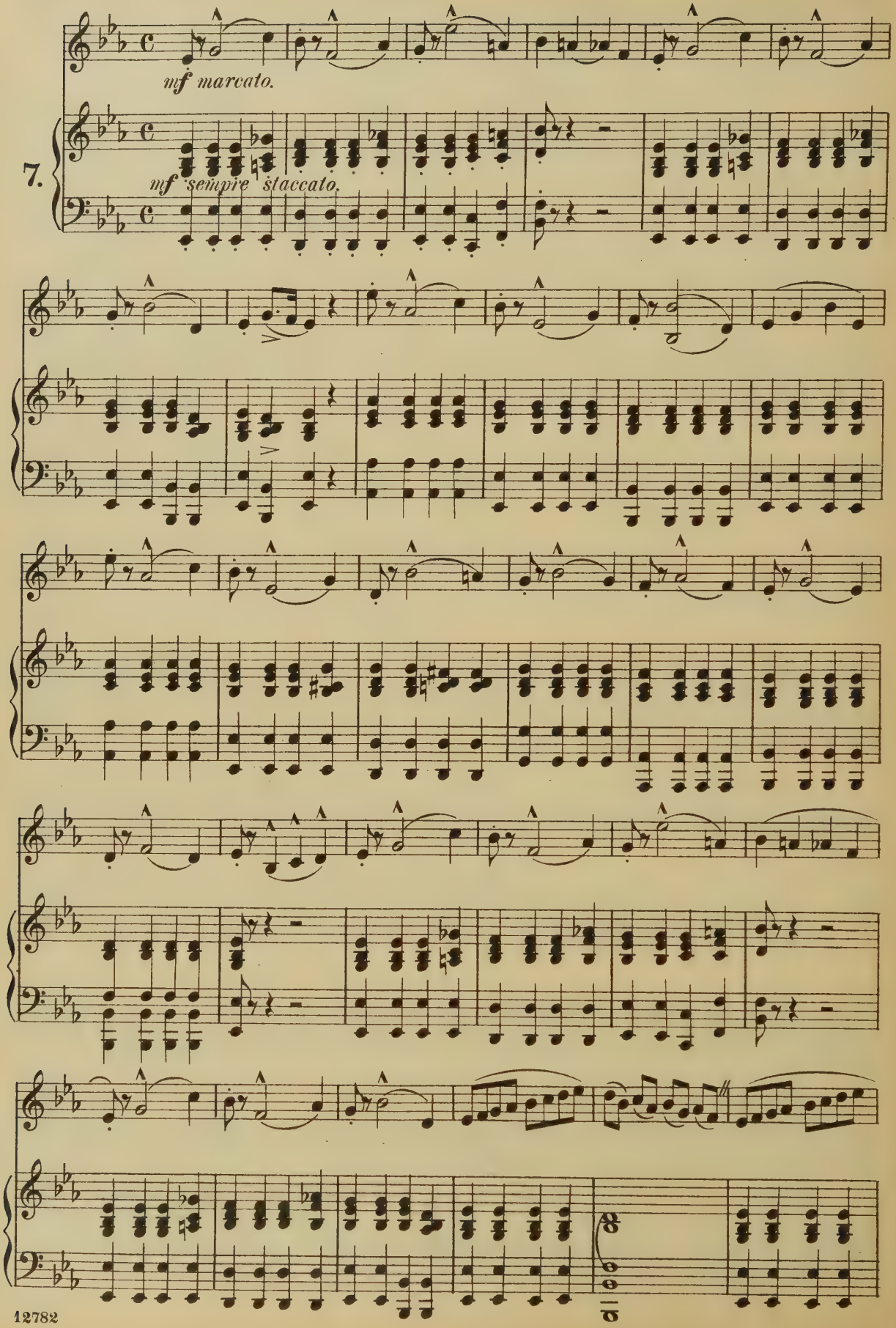

leggiero.
p

Andantino, quasi Allegretto. G. W. TESCHNER.



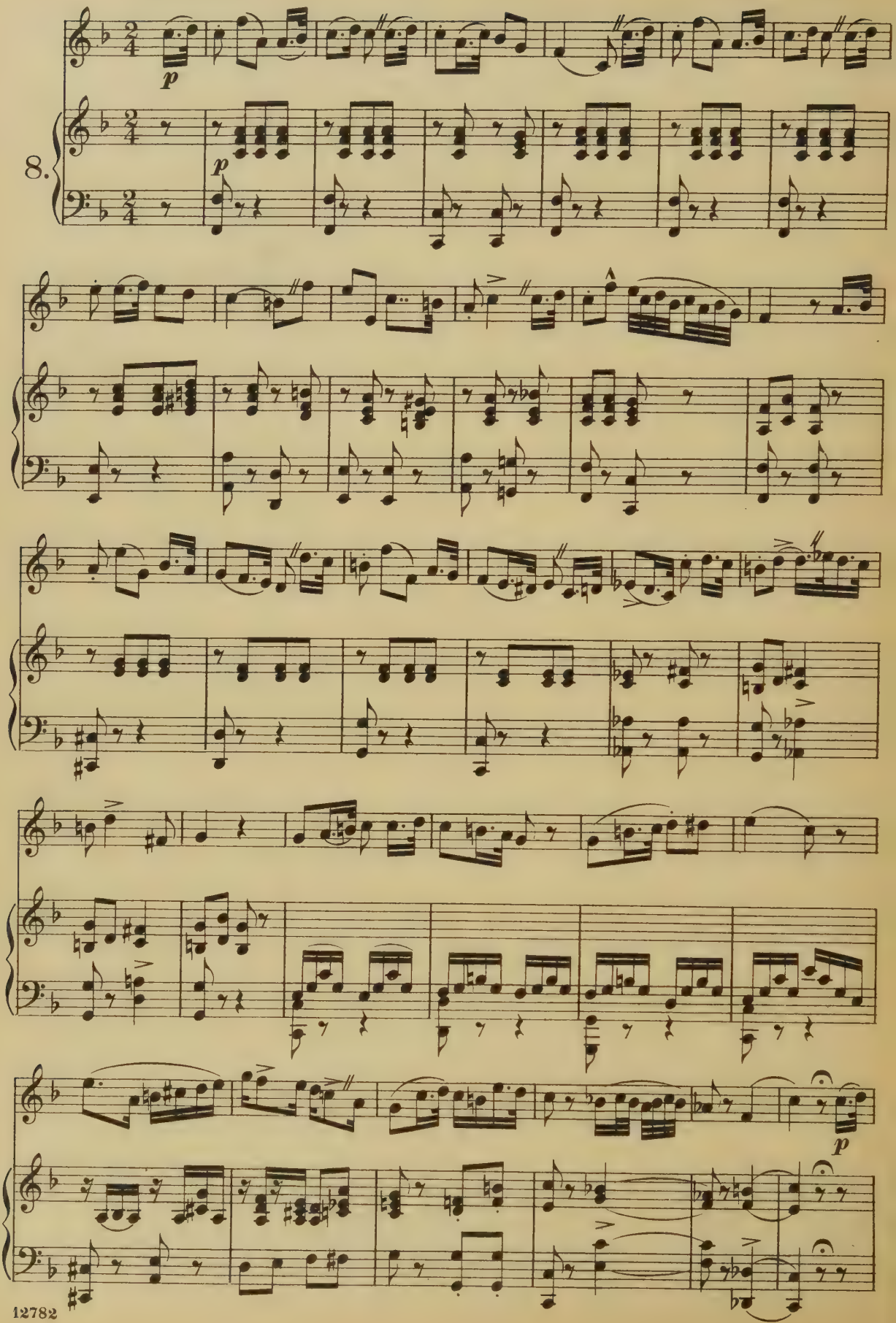

a tempo.
rall.
a tempo.
rall.
Più mosso.
f rall.
f rall.
f

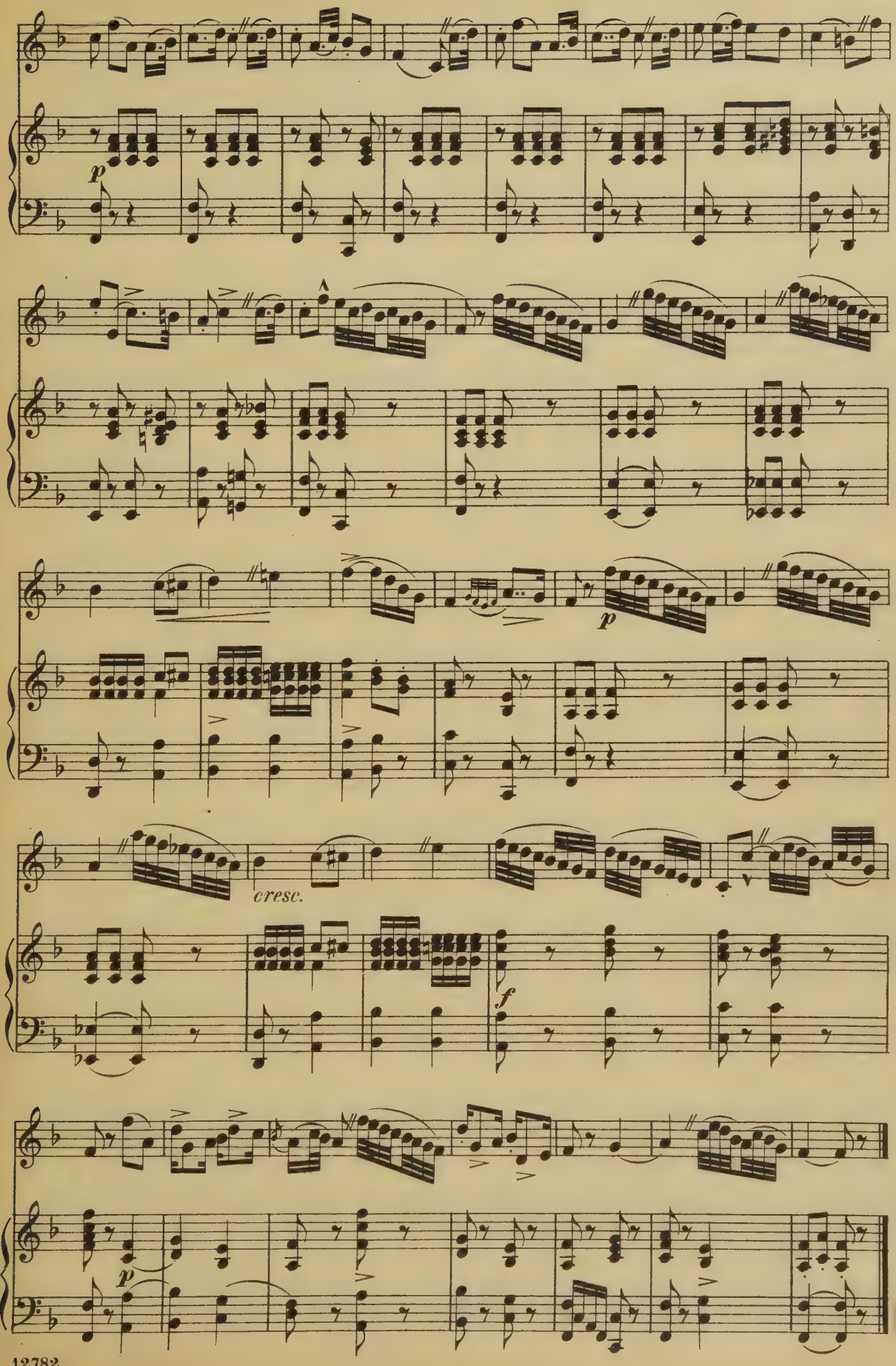
Allegretto. L. BORDÈSE. Op. 28.



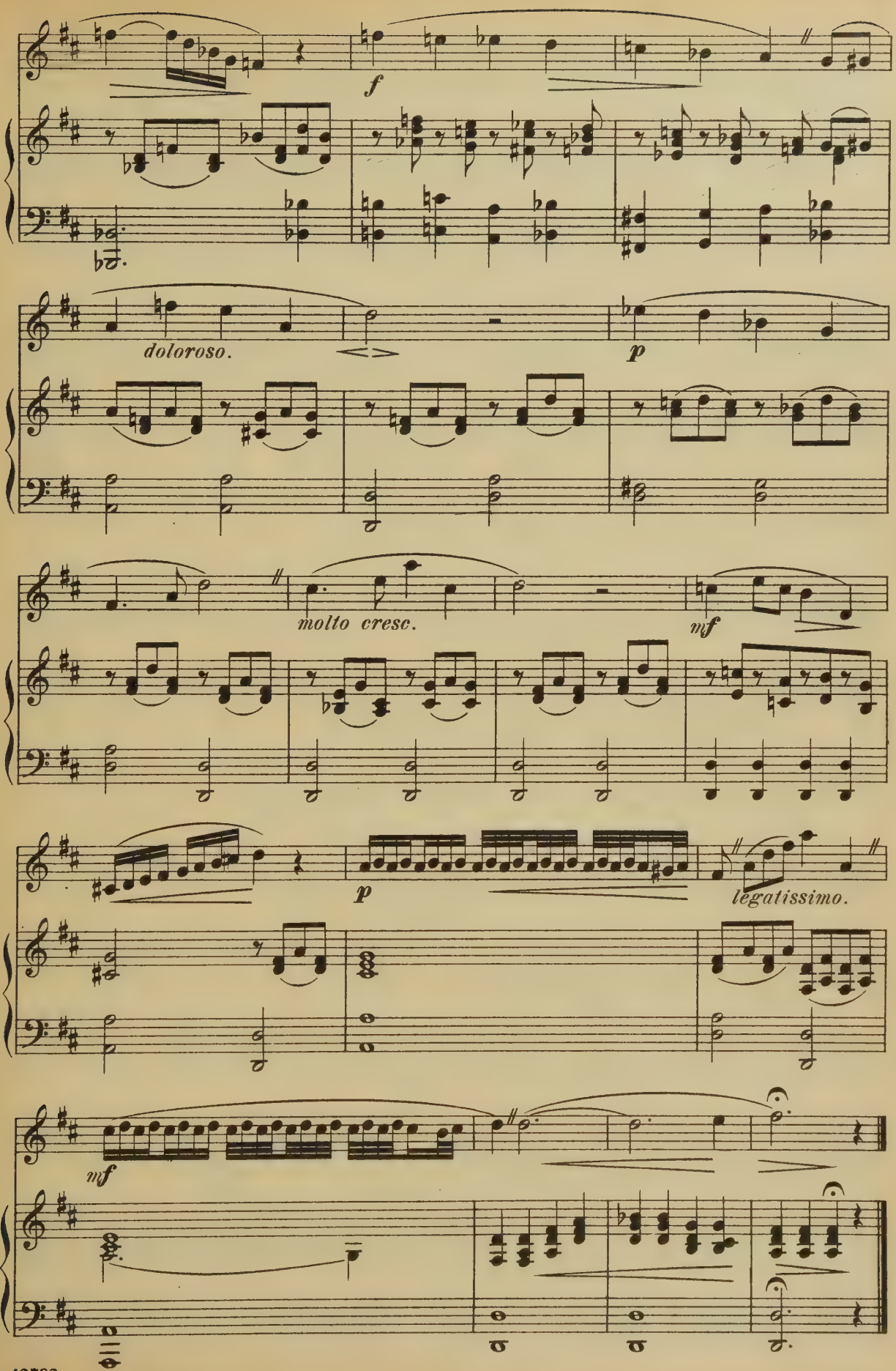
f
f

Andante maestoso. G. NAVA. Op. 21.

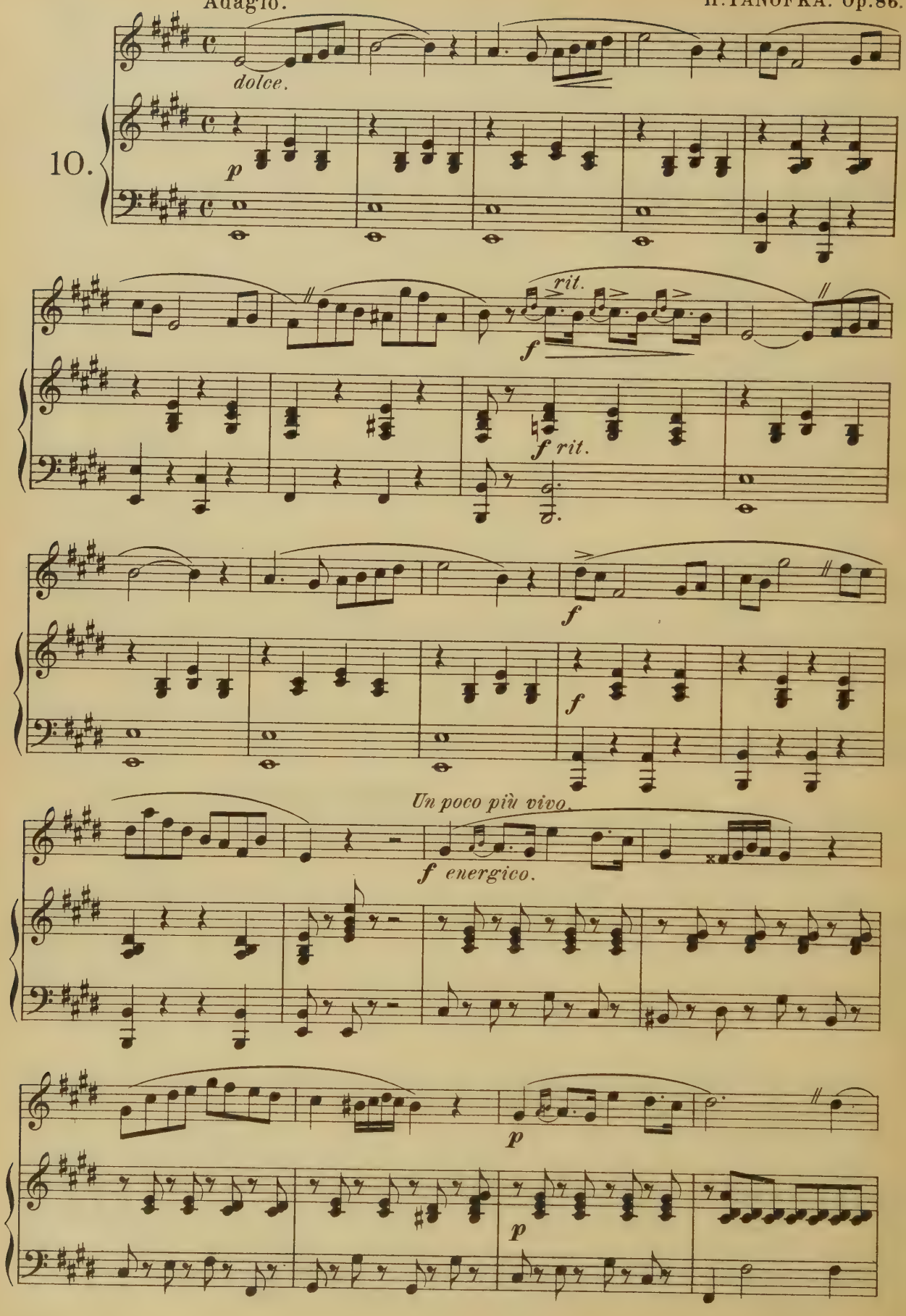


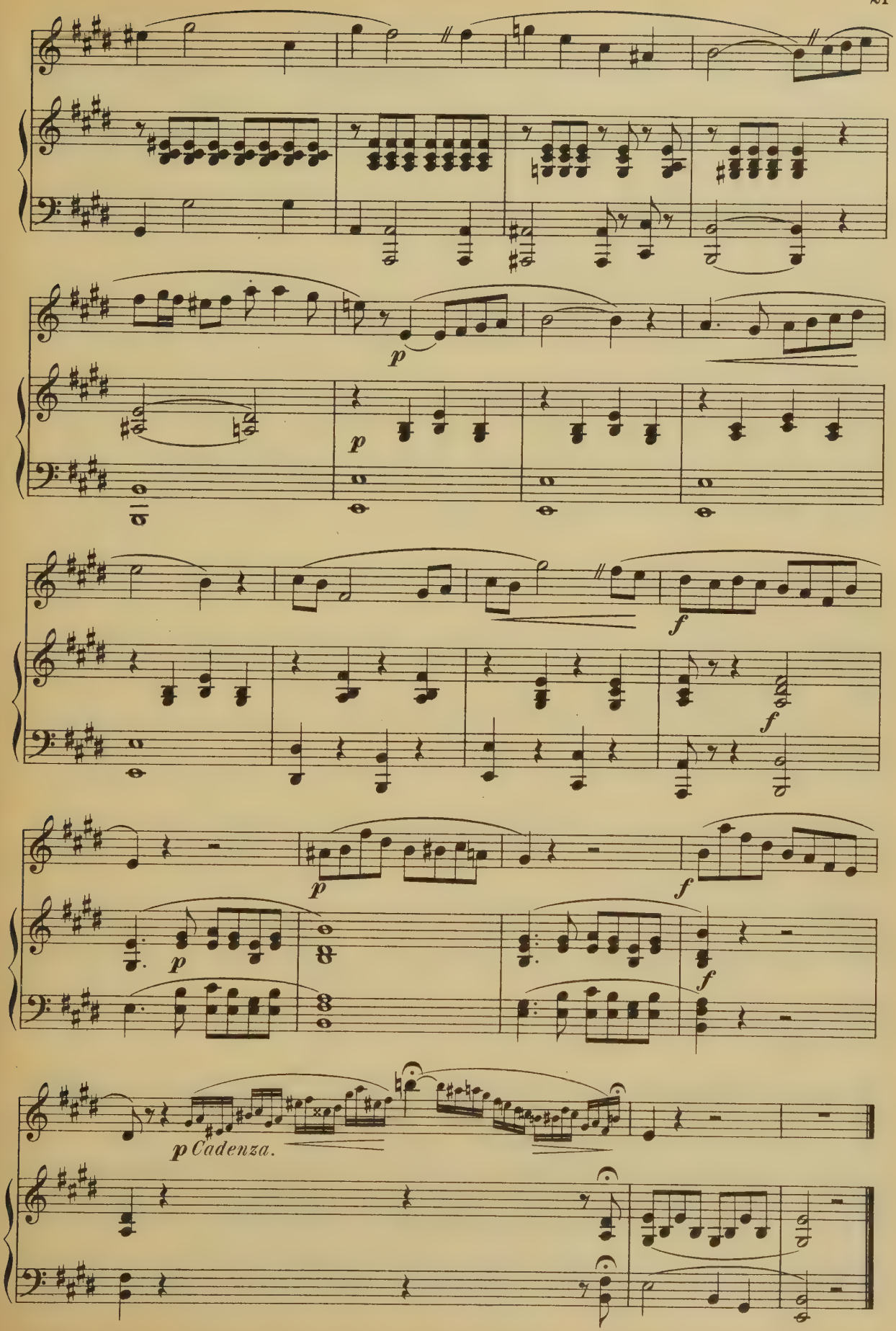

p
p
cresc.
f
p

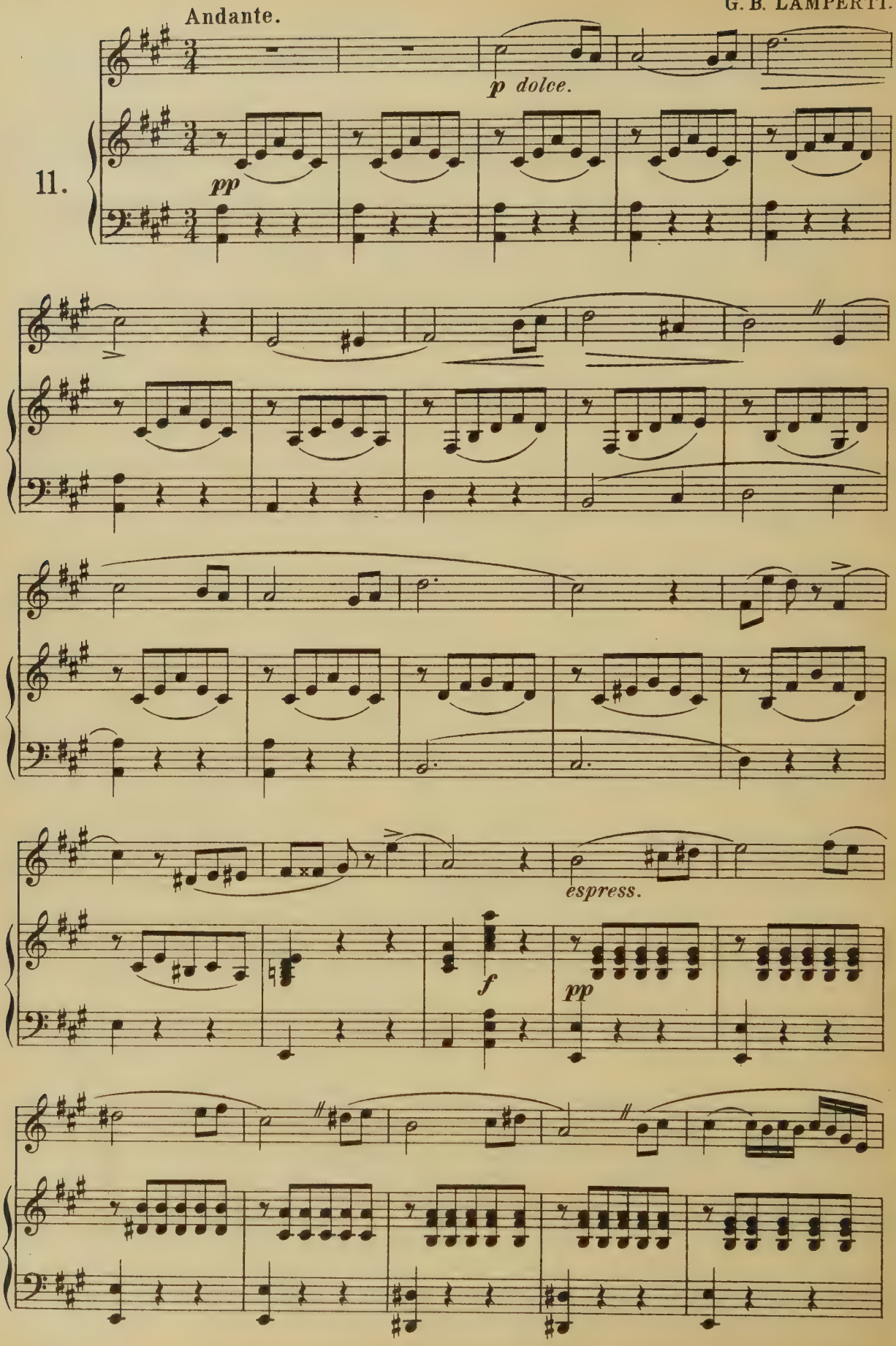
Adagio animato.
9.
p
mf
rit.
f
deciso.

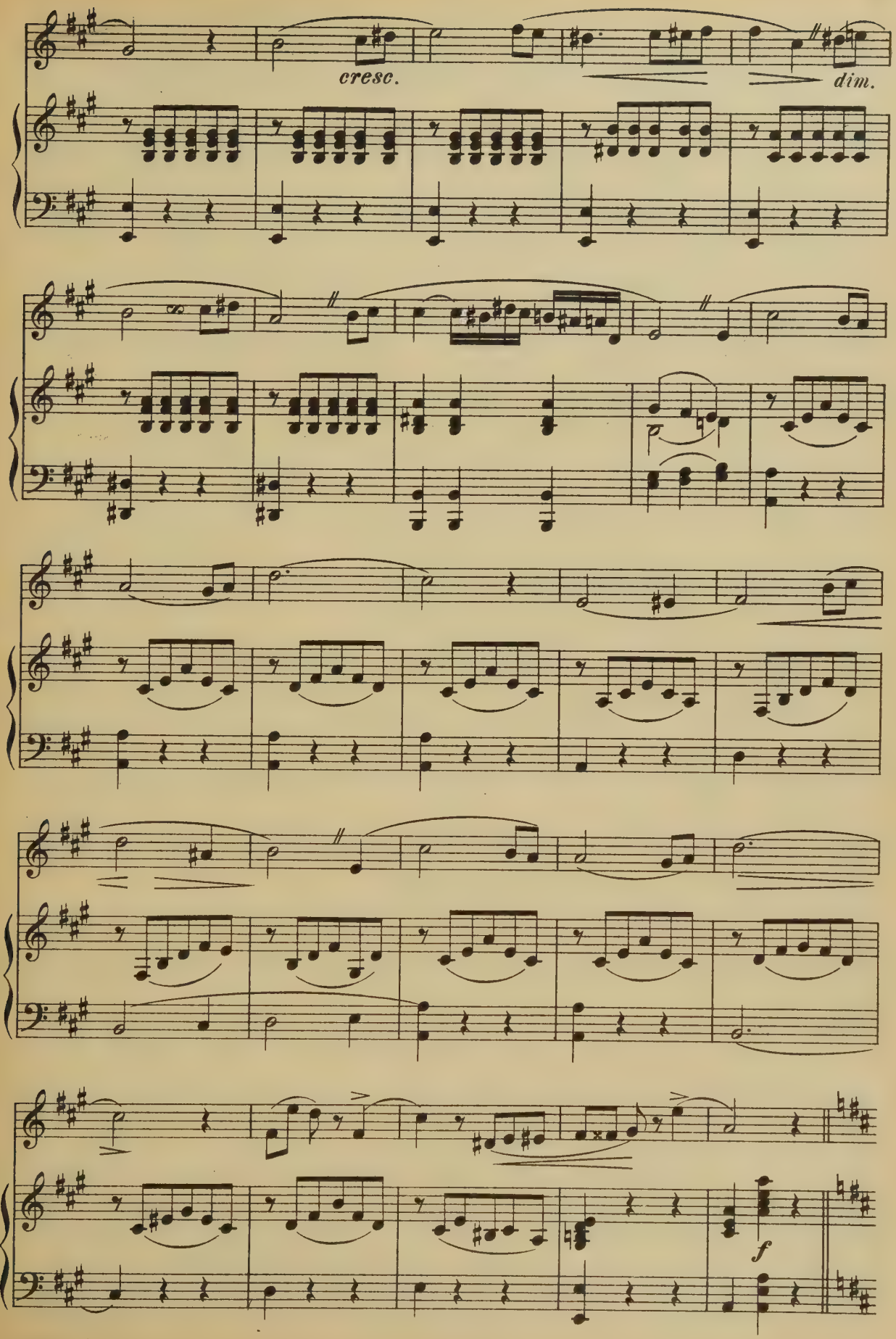

f
doloroso.
p
molto cresc.
mf
p
legatissimo.
mf

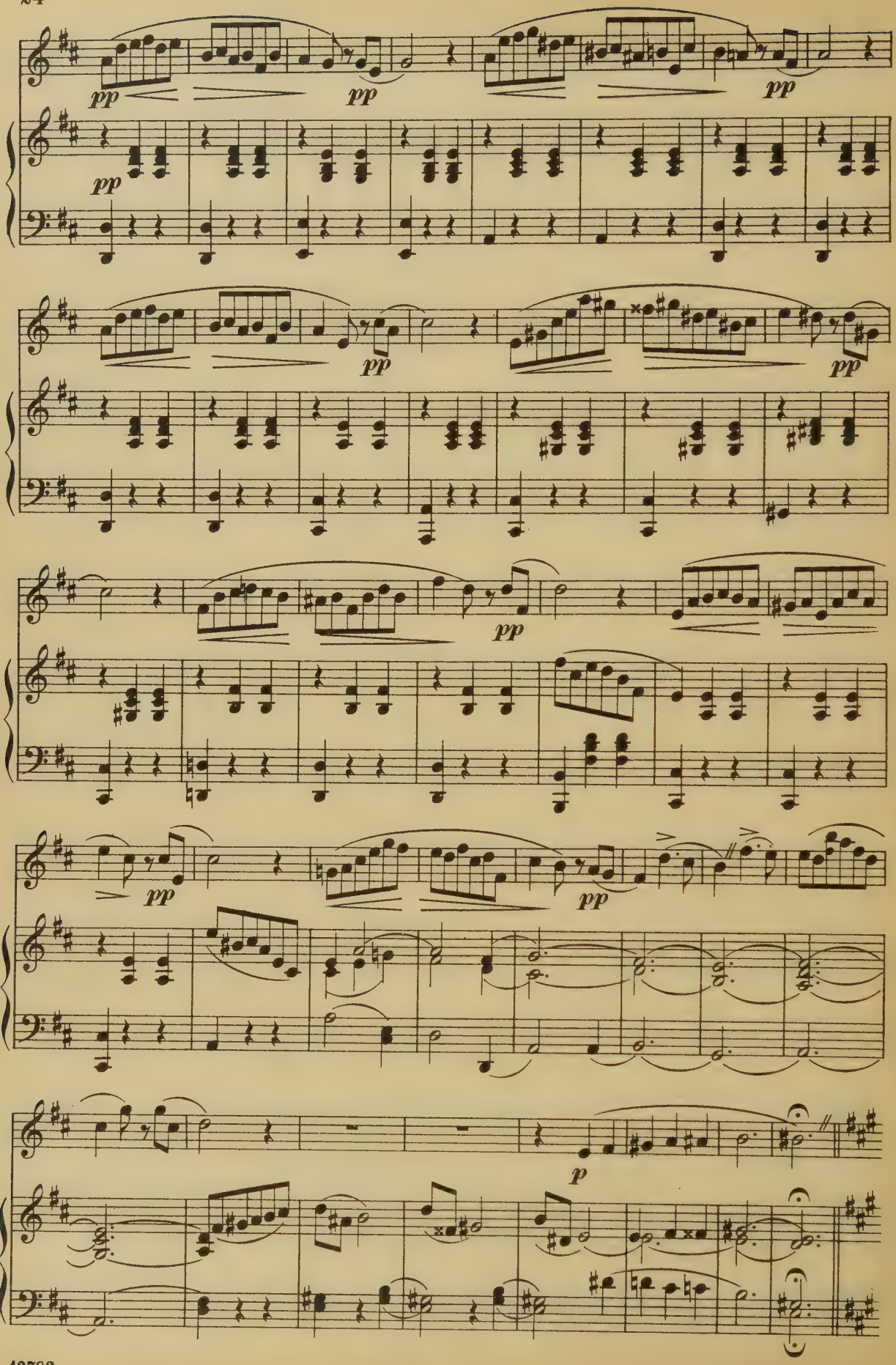
Adagio.

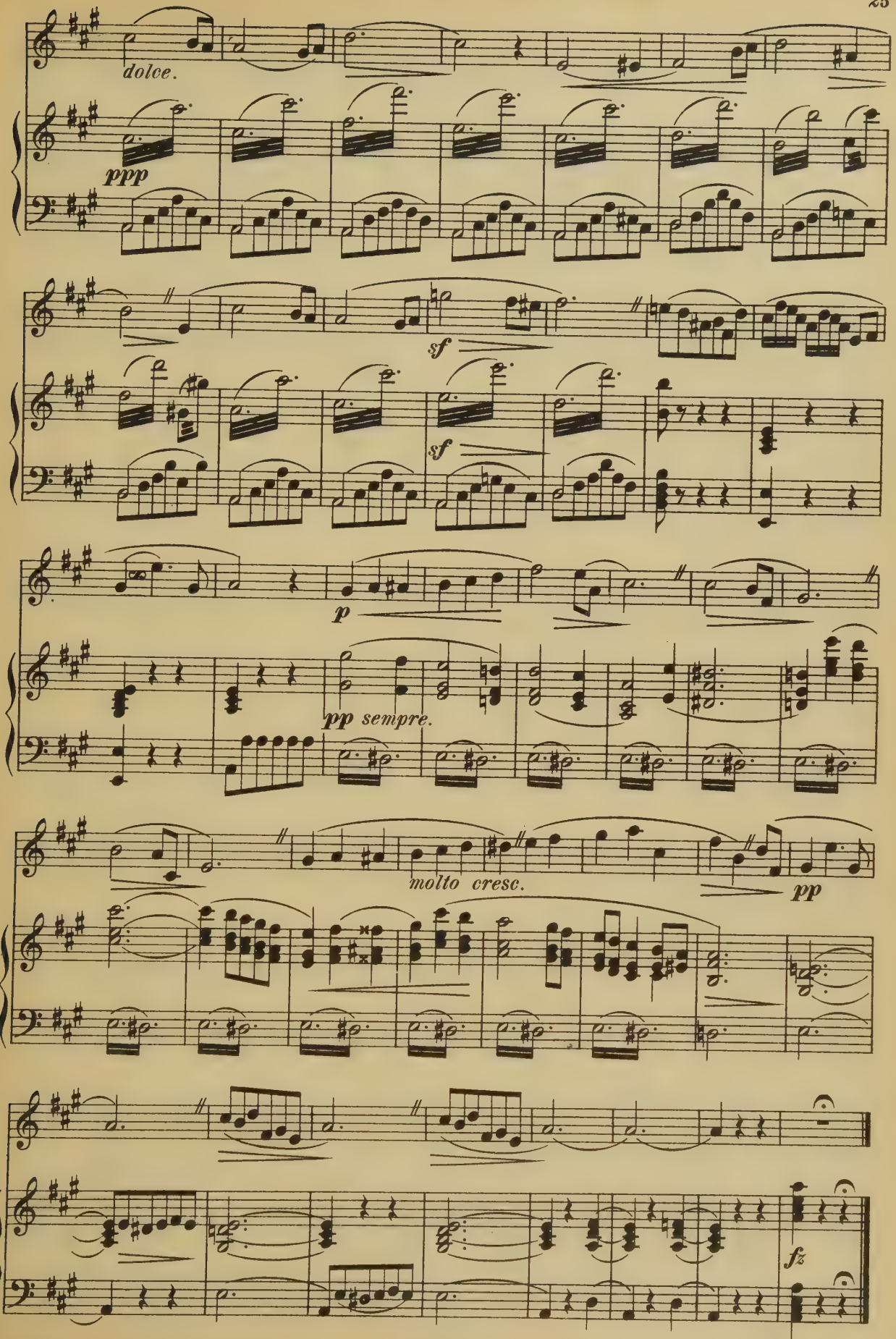


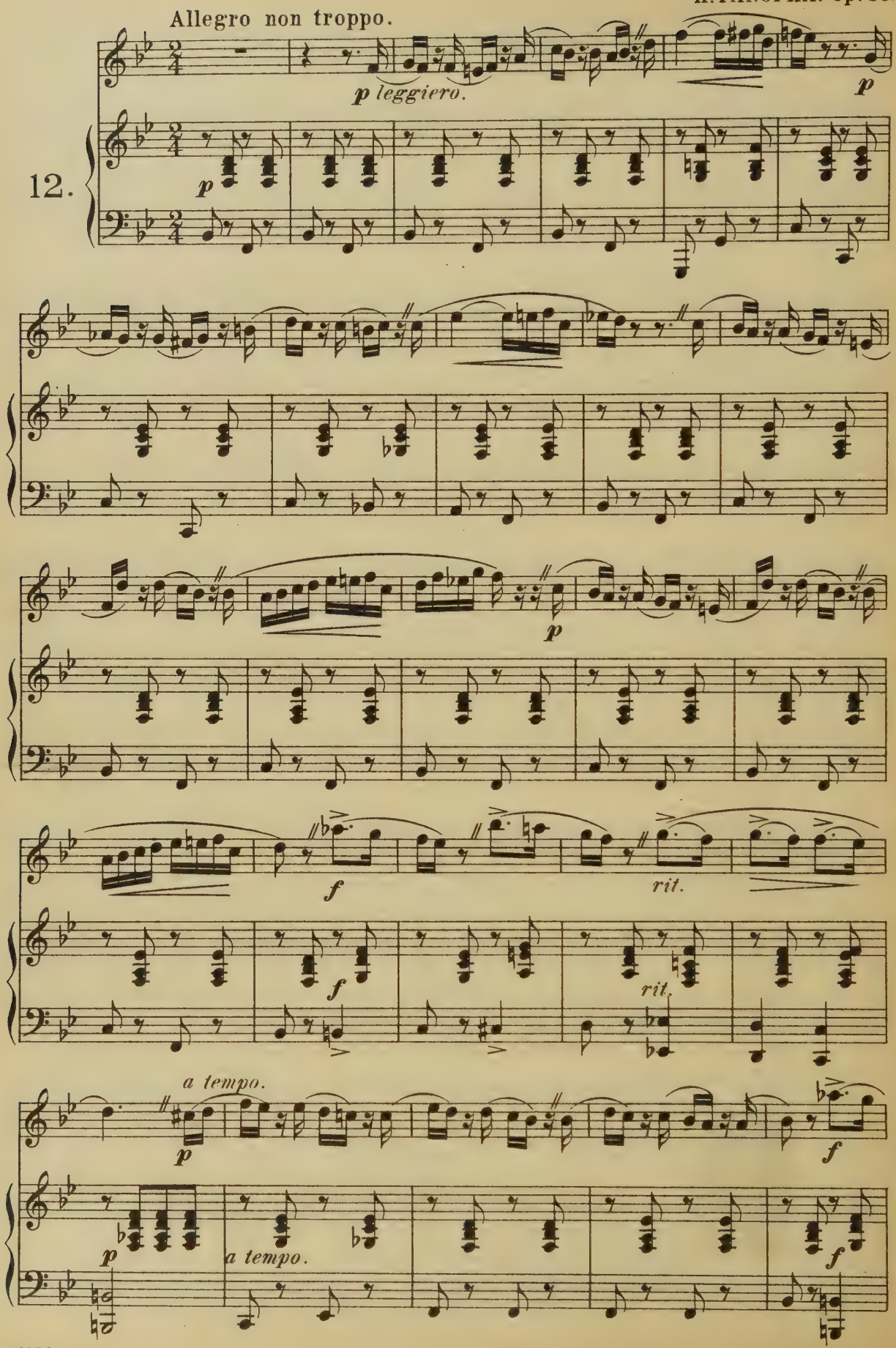

p
p
f
f
p
f
p
f
p Cadenza.

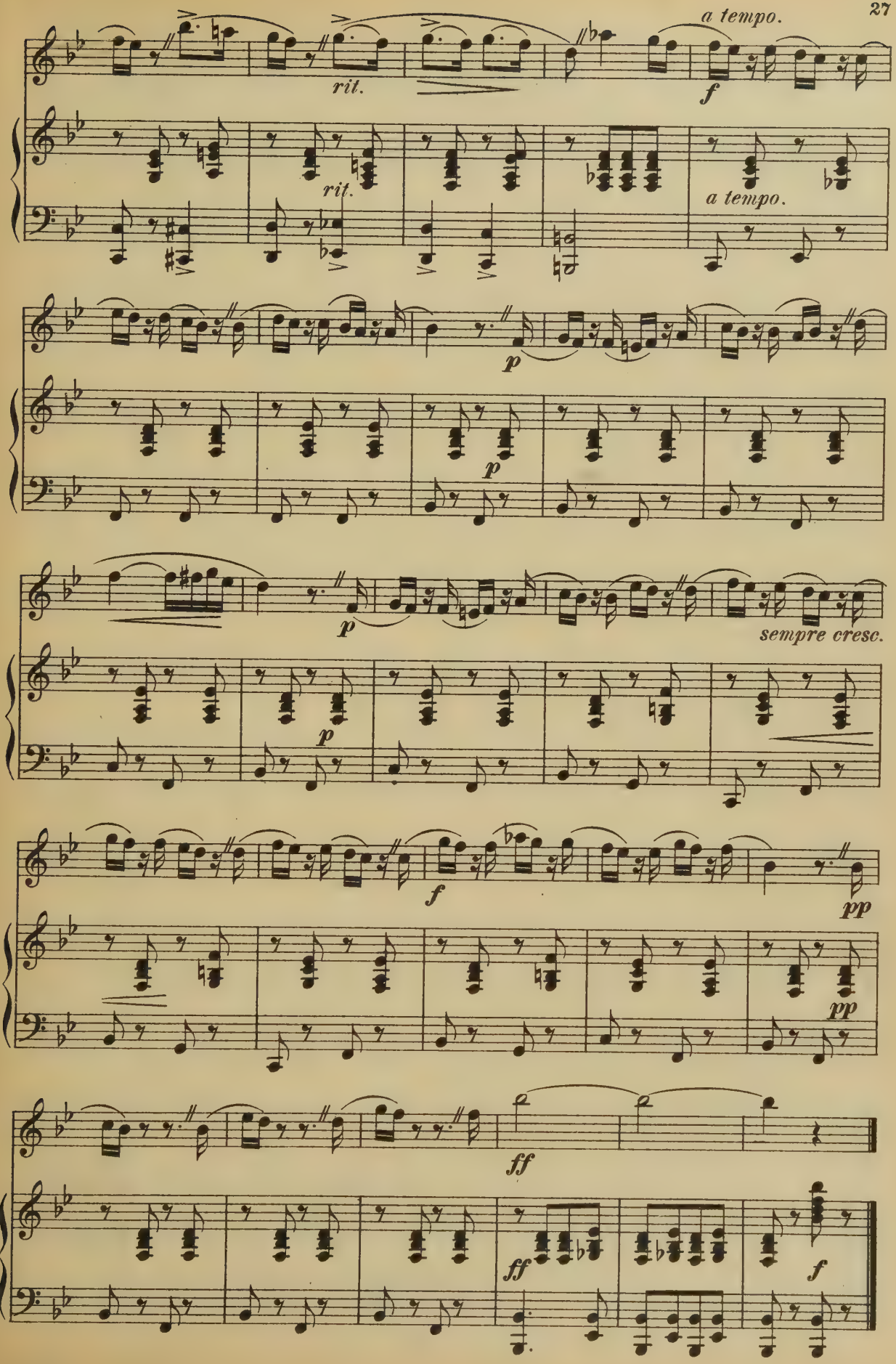

Andante.
p dolce.
11.
pp
espress.
f
pp

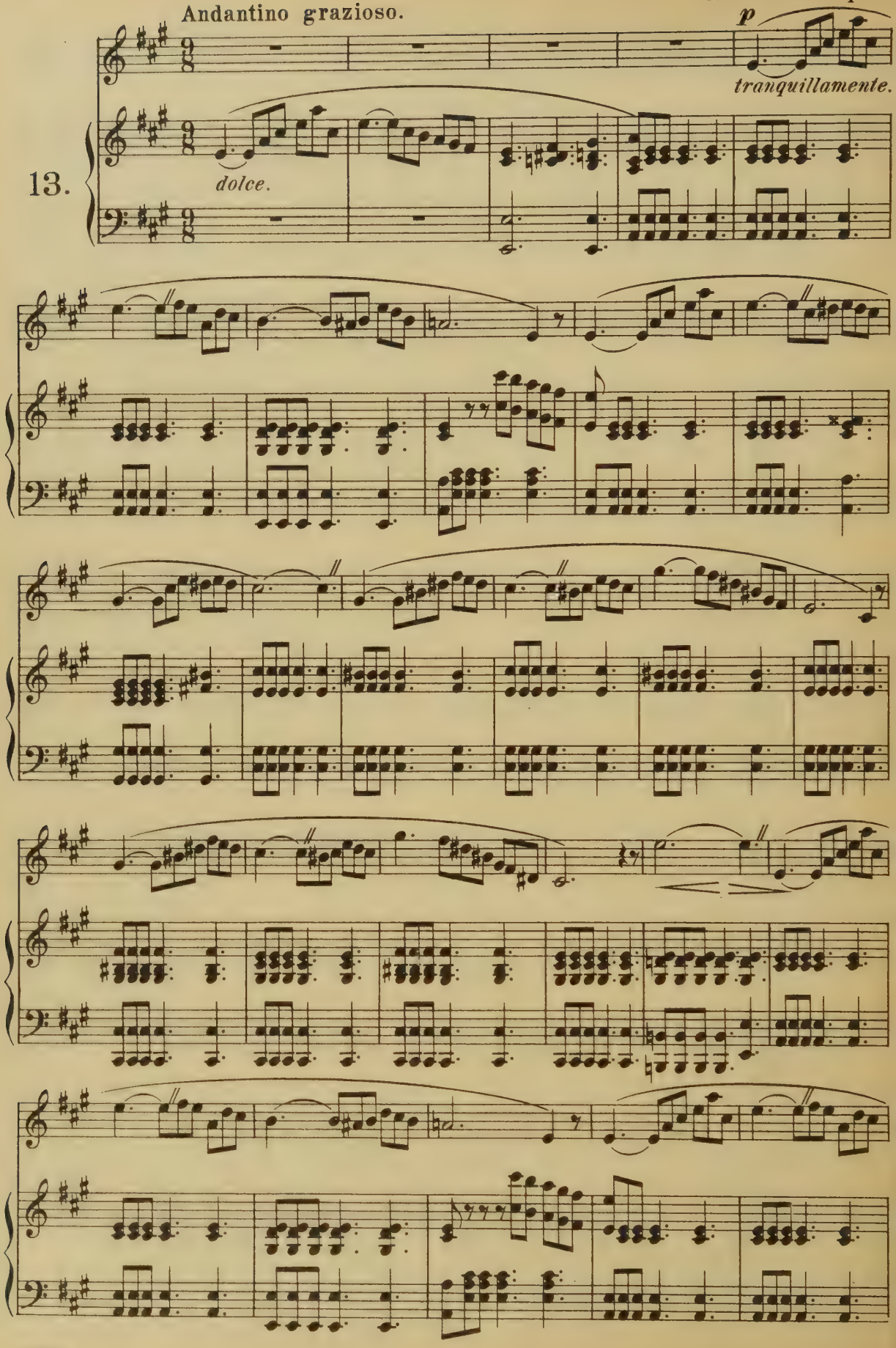

cresc.
dim.
f

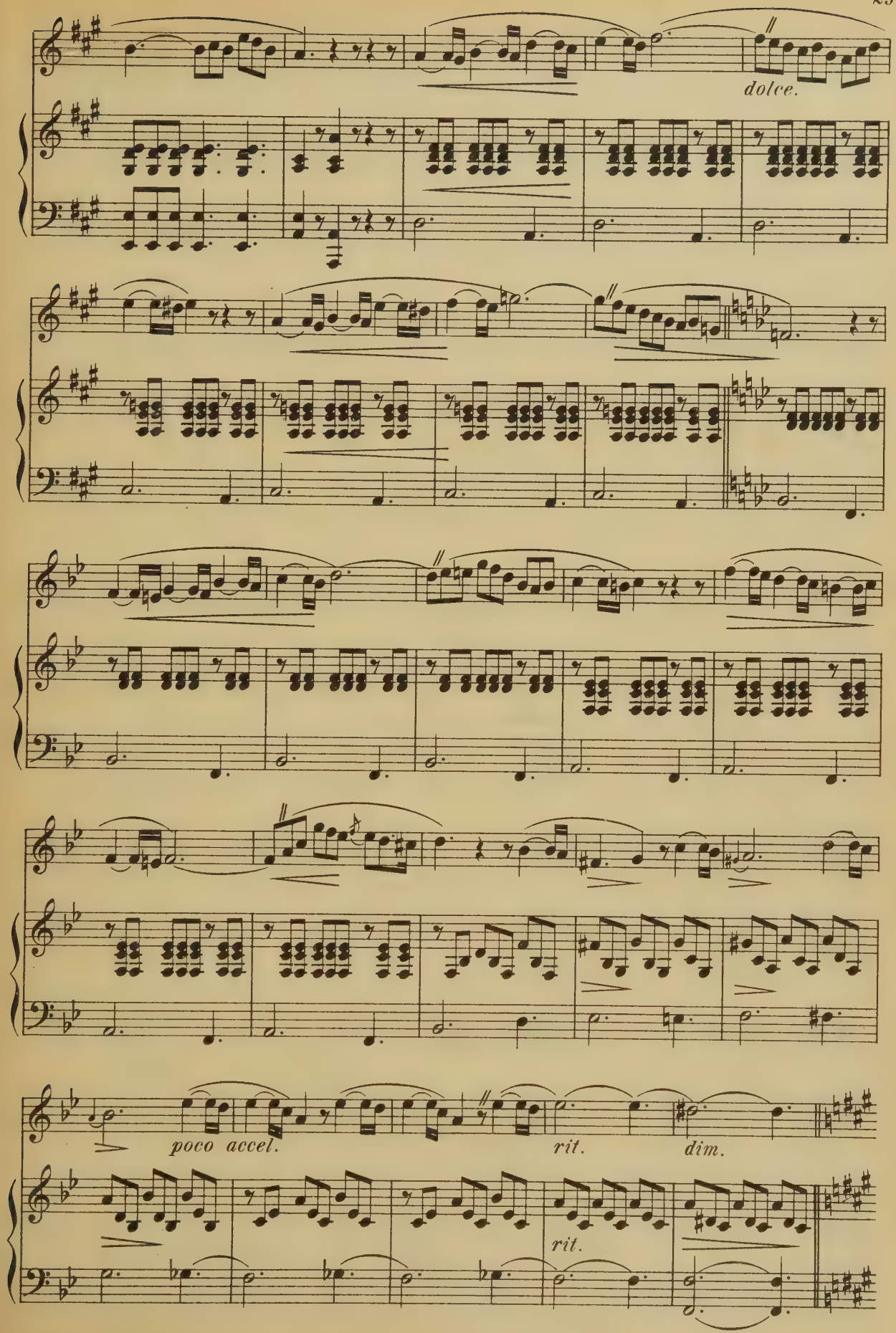

pp
pp
pp
pp
pp
pp
pp
pp
pp
pp
p

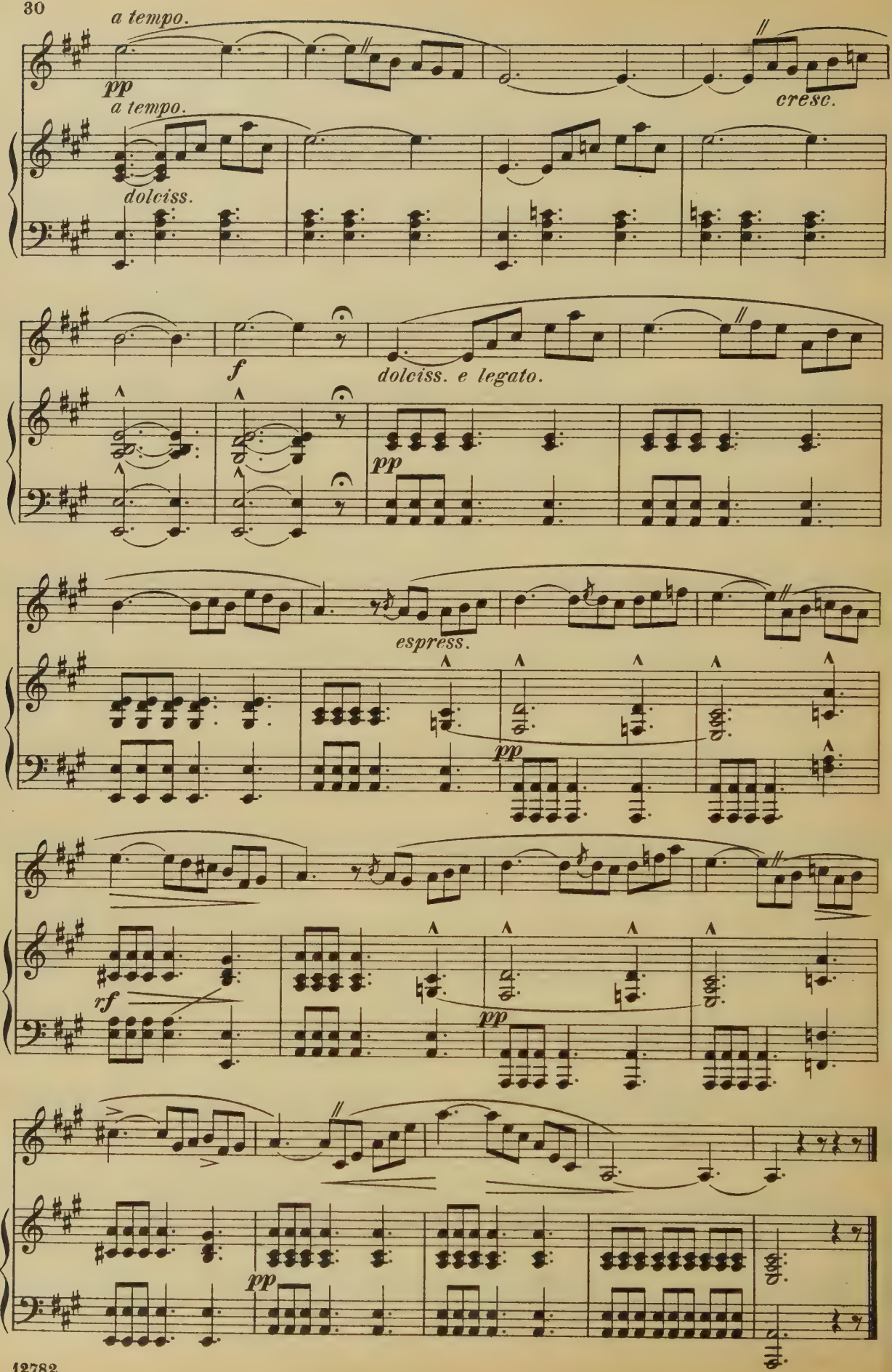

dolce.
ppp
sf
sf
p
pp sempre.
molto cresc.
pp
fz


Allegro non troppo.
p leggiero.
p
12.
p
p
f
rit.
f
rit.
a tempo.
p
f
p
a tempo.
f


a tempo.
rit.
f
rit.
a tempo.
p
p
p
sempre cresc.
p
f
pp
pp
ff
ff
f


Andantino grazioso.
p
tranquillamente.
13.
dolce.

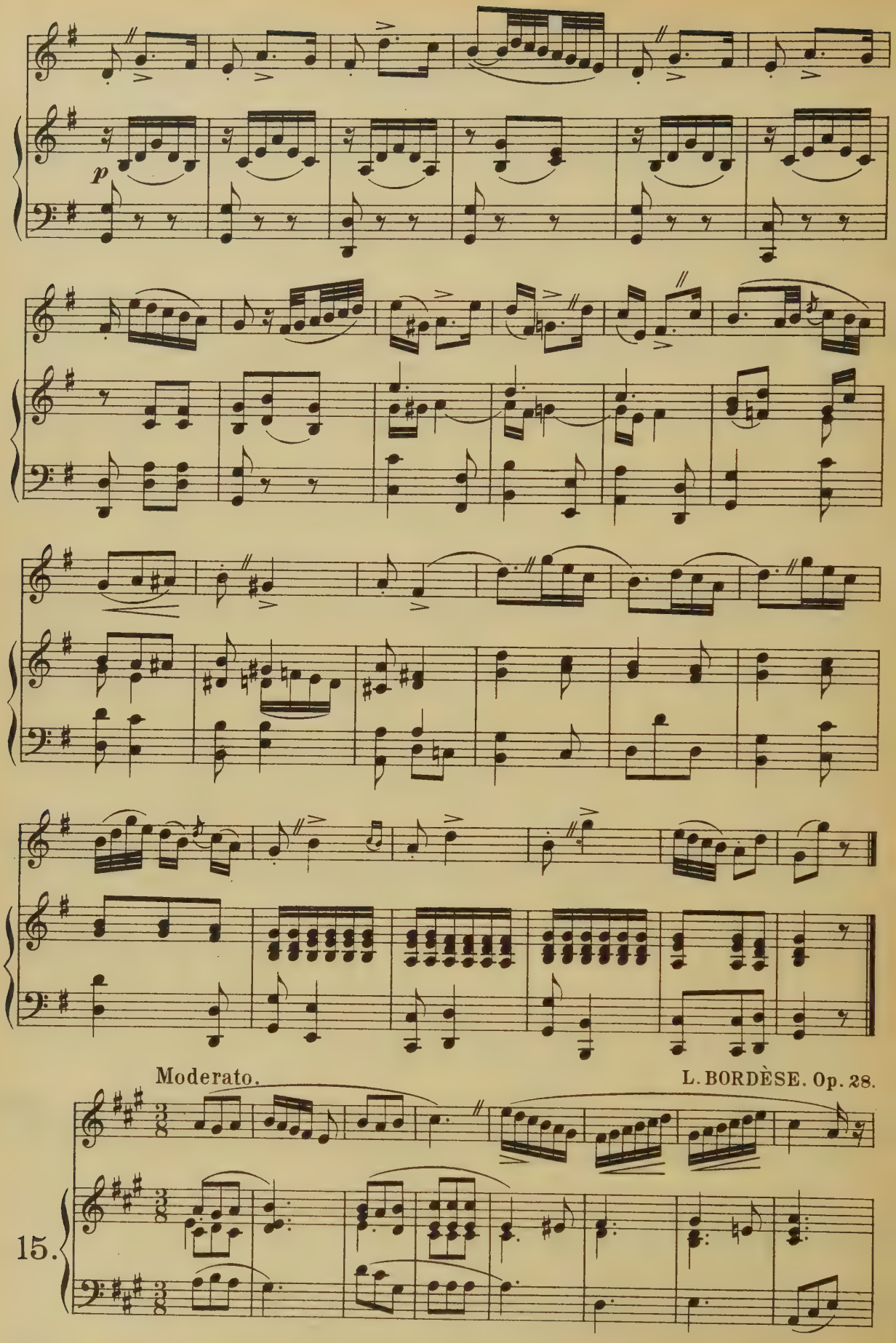

dolce.
poco accel.
rit.
dim.
rit.

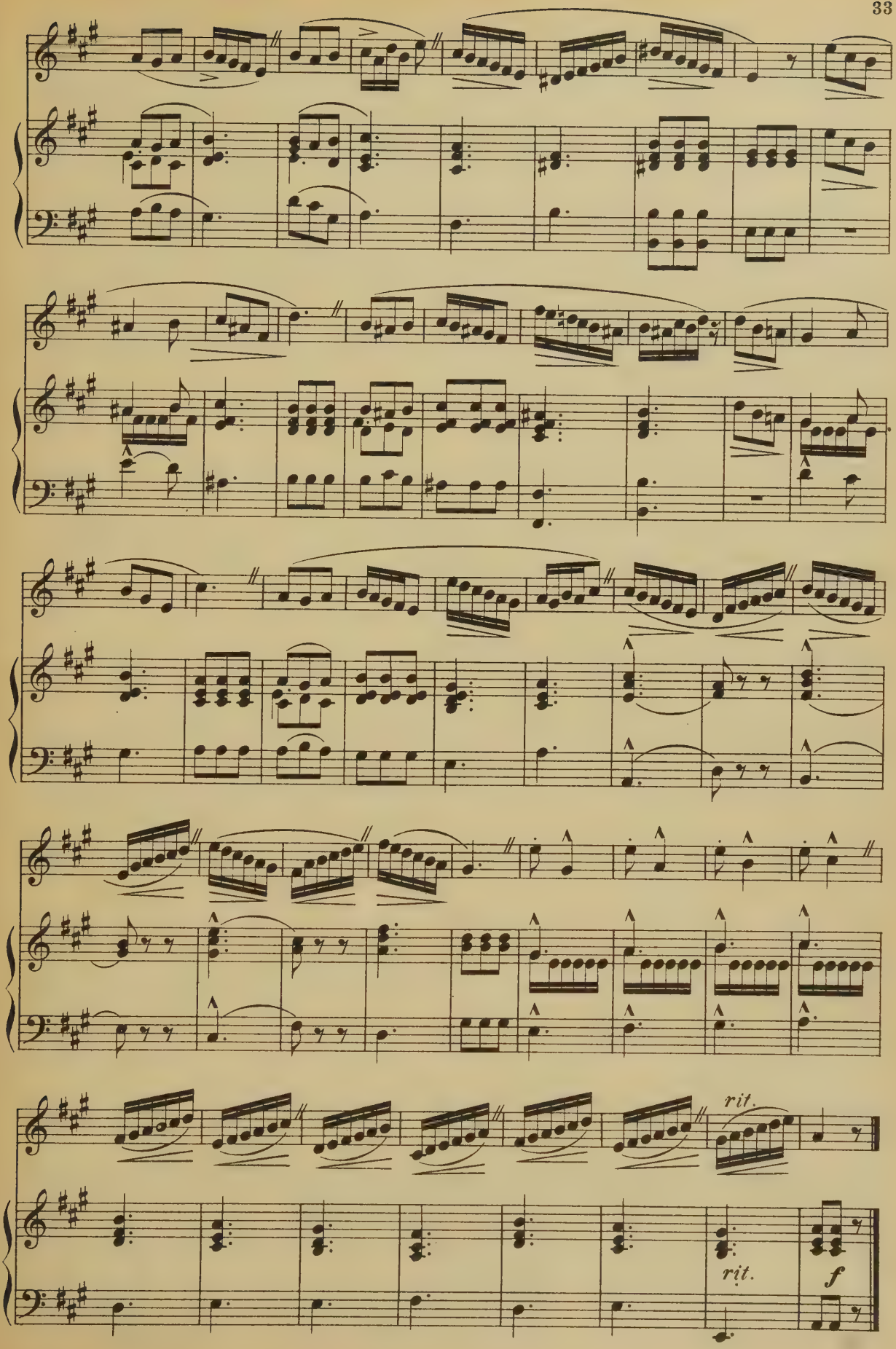

a tempo.
pp
a tempo.
dolciss.
cresc.
f
dolciss. e legato.
pp
espress.
pp
rf
pp
pp

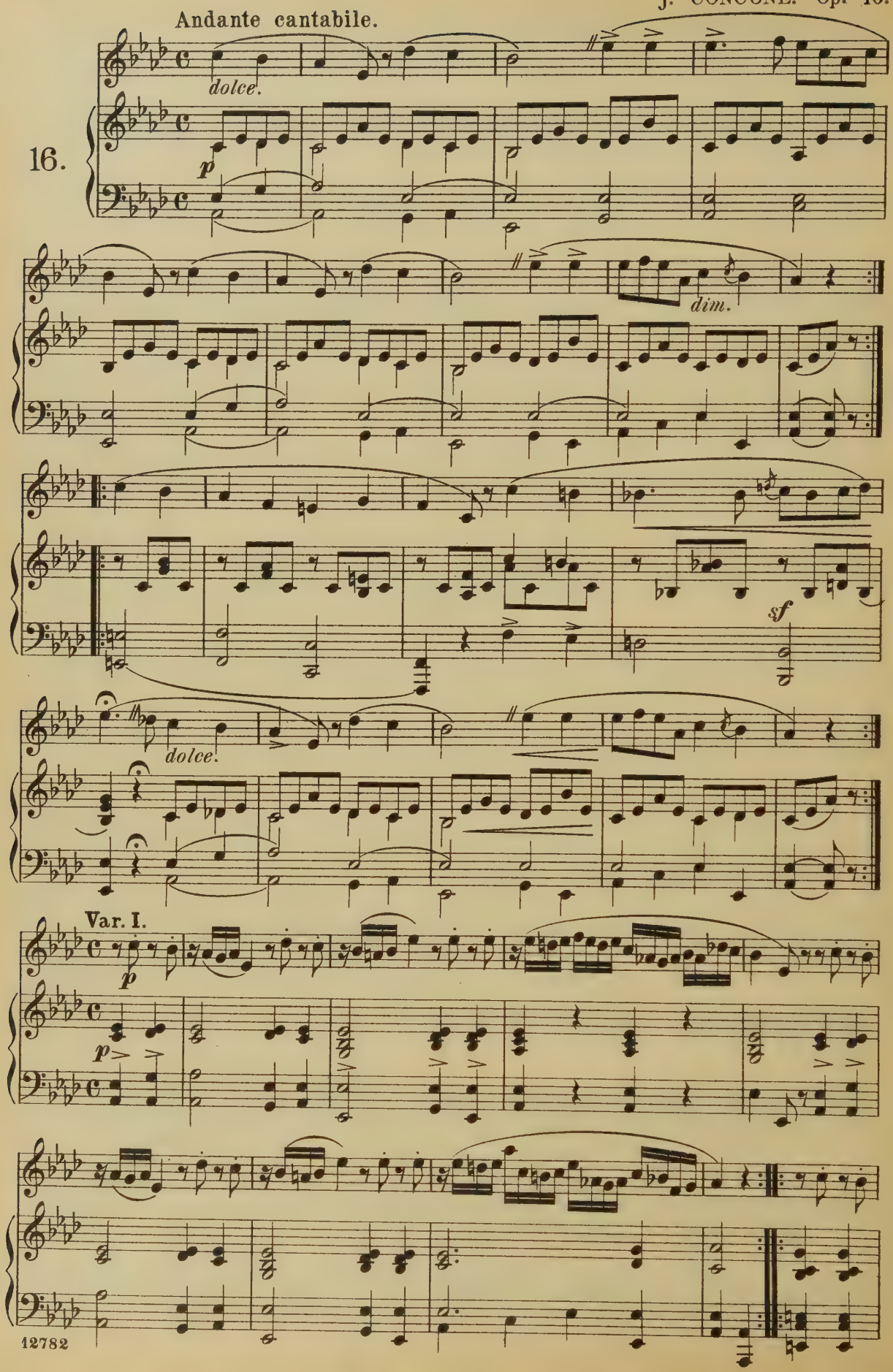
Andante grazioso.

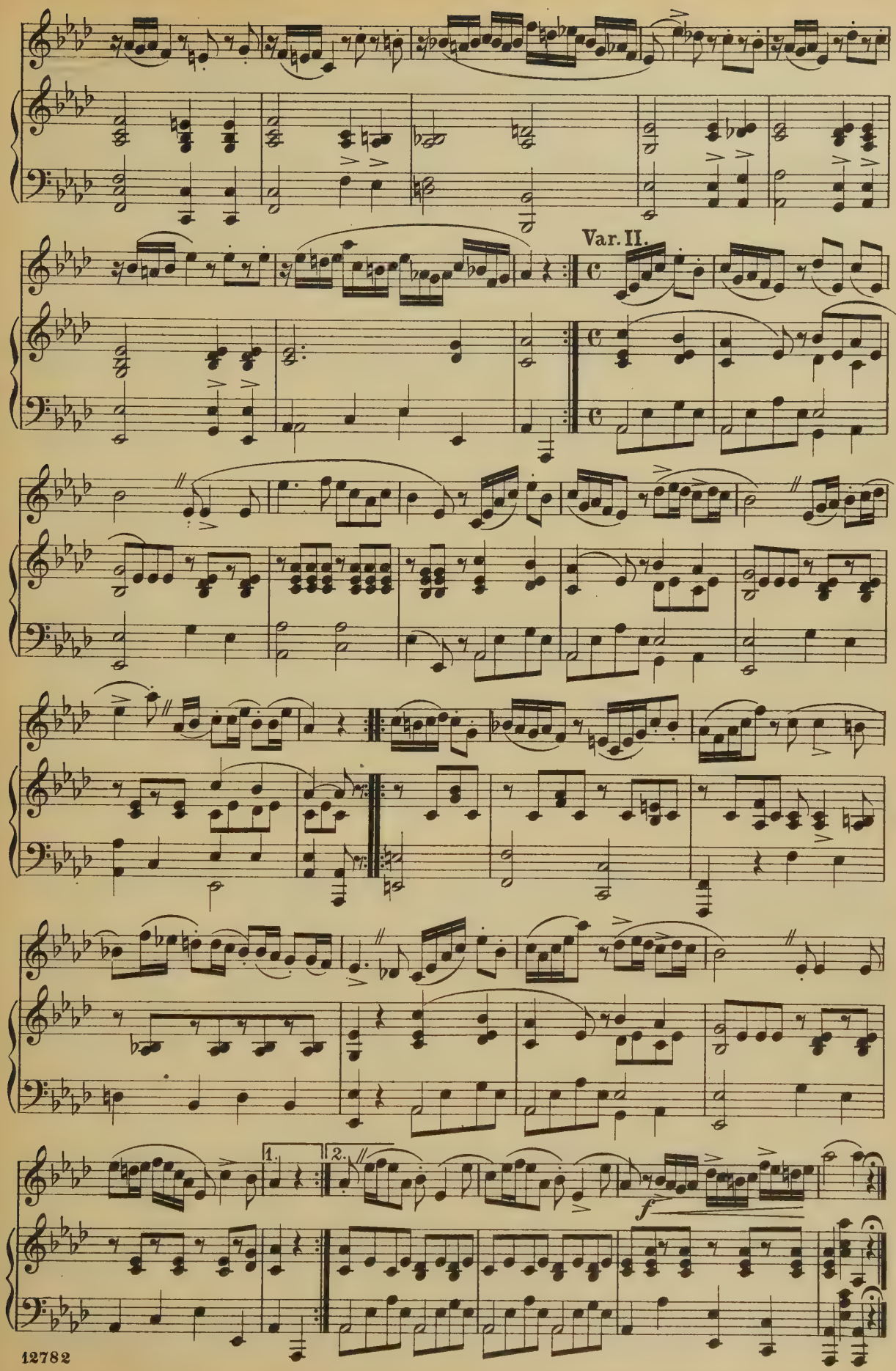
14.

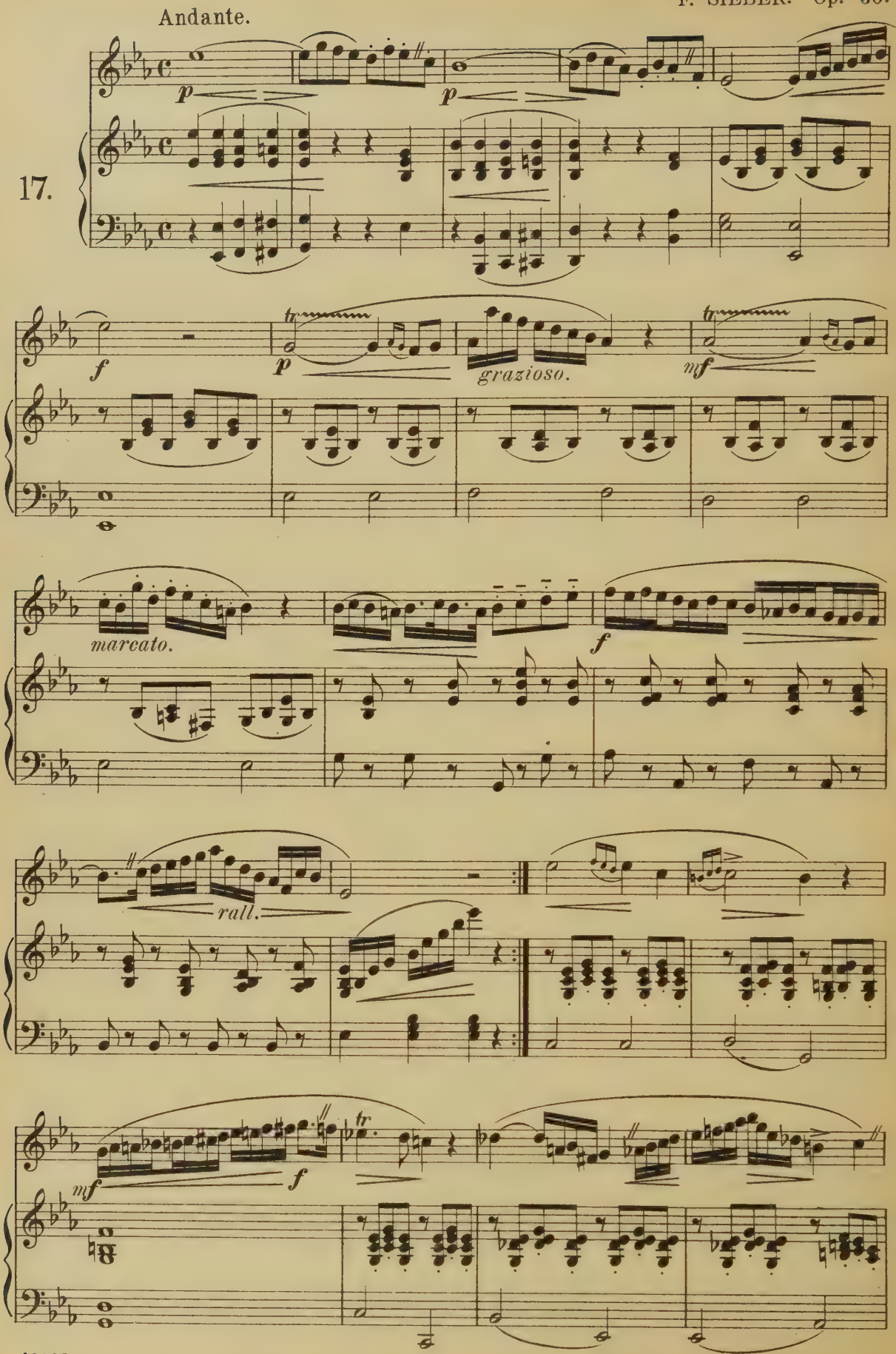
p

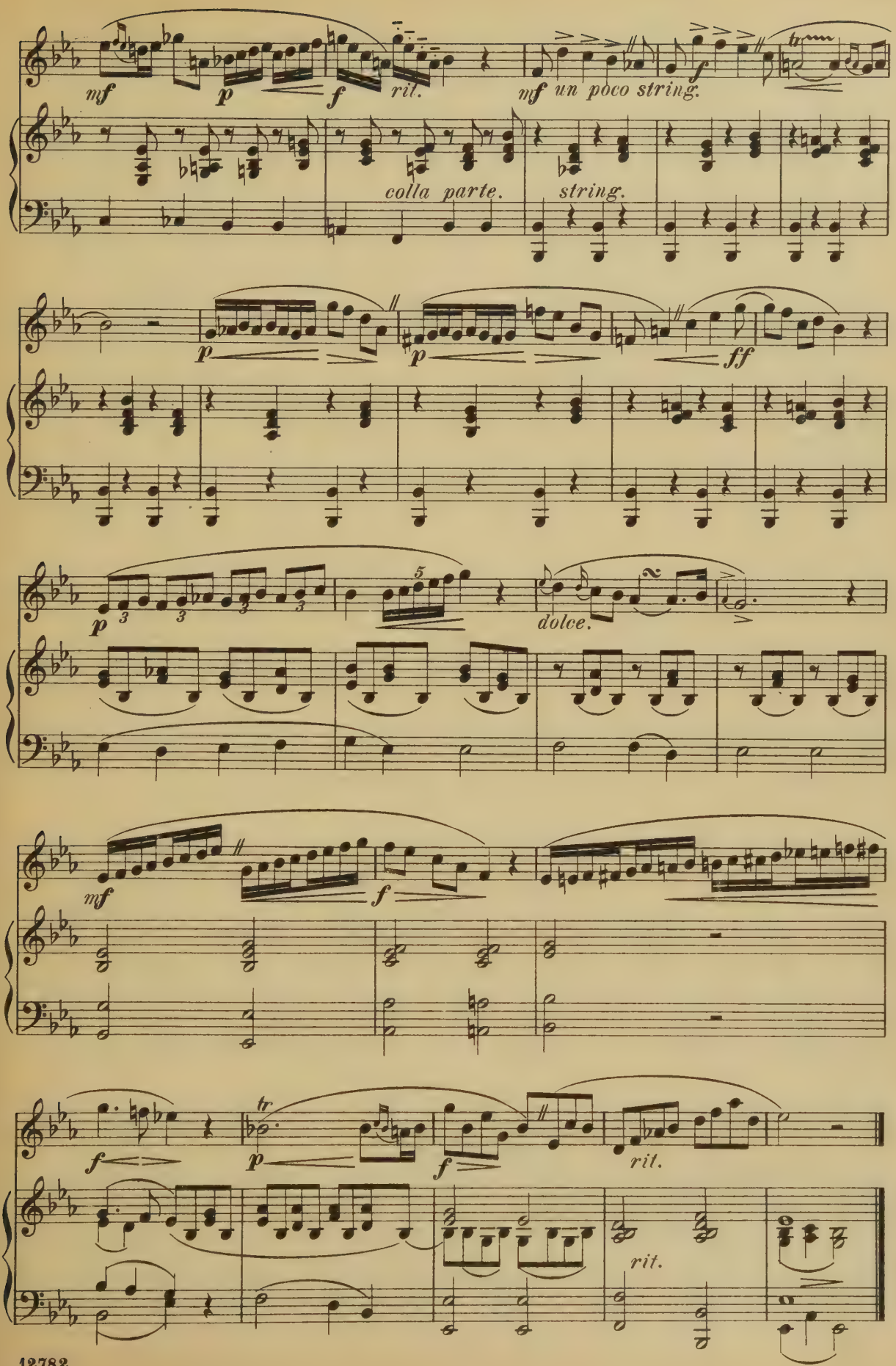

p
Moderato.
L. BORDÈSE. Op. 28.
15.


rit.
rit.
f


Andante cantabile.
dolce.
16.
p
dim.
sf
dolce.
Var. I.
p
p


Var. II.
1.
2.
f

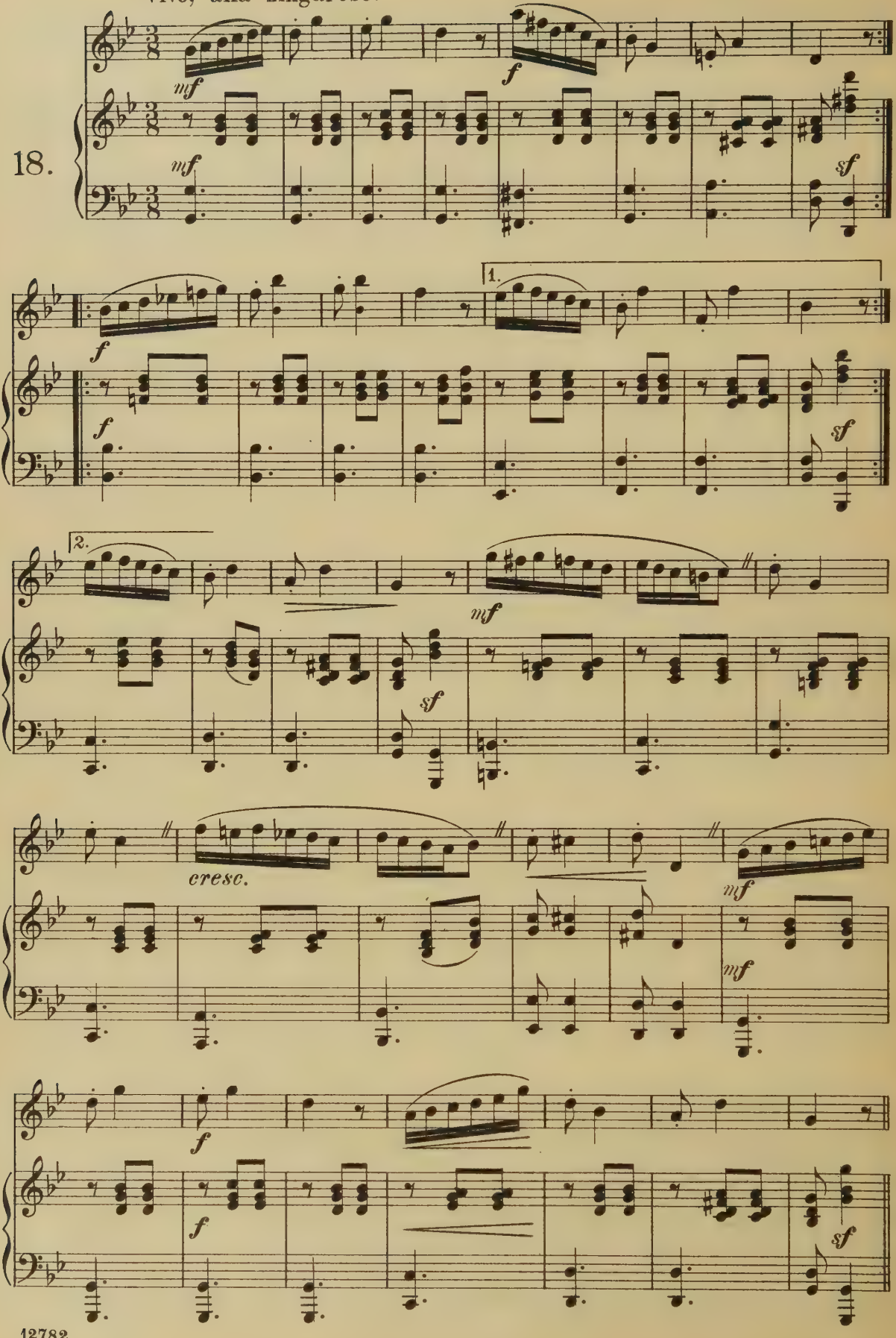

Andante.
17.
p
p
f
tr
p
grazioso.
tr
mf
marcato.
f
rall.
mf
f
tr

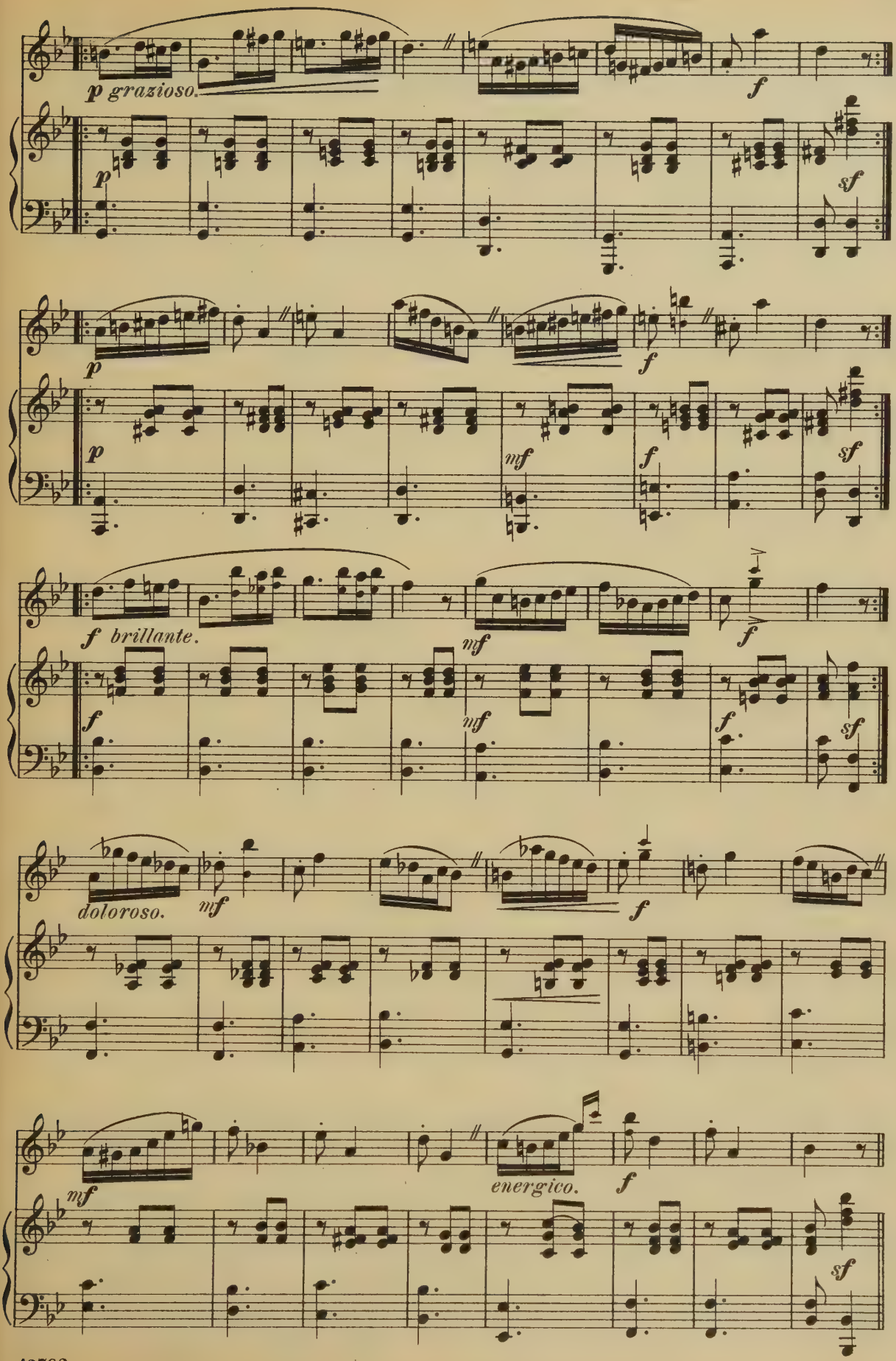

mf
p
f
ril.
mf un poco string.
colla parte.
string.
p
p
ff
p
dolce.
mf
f
f
tr
p
f
rit.
rit.

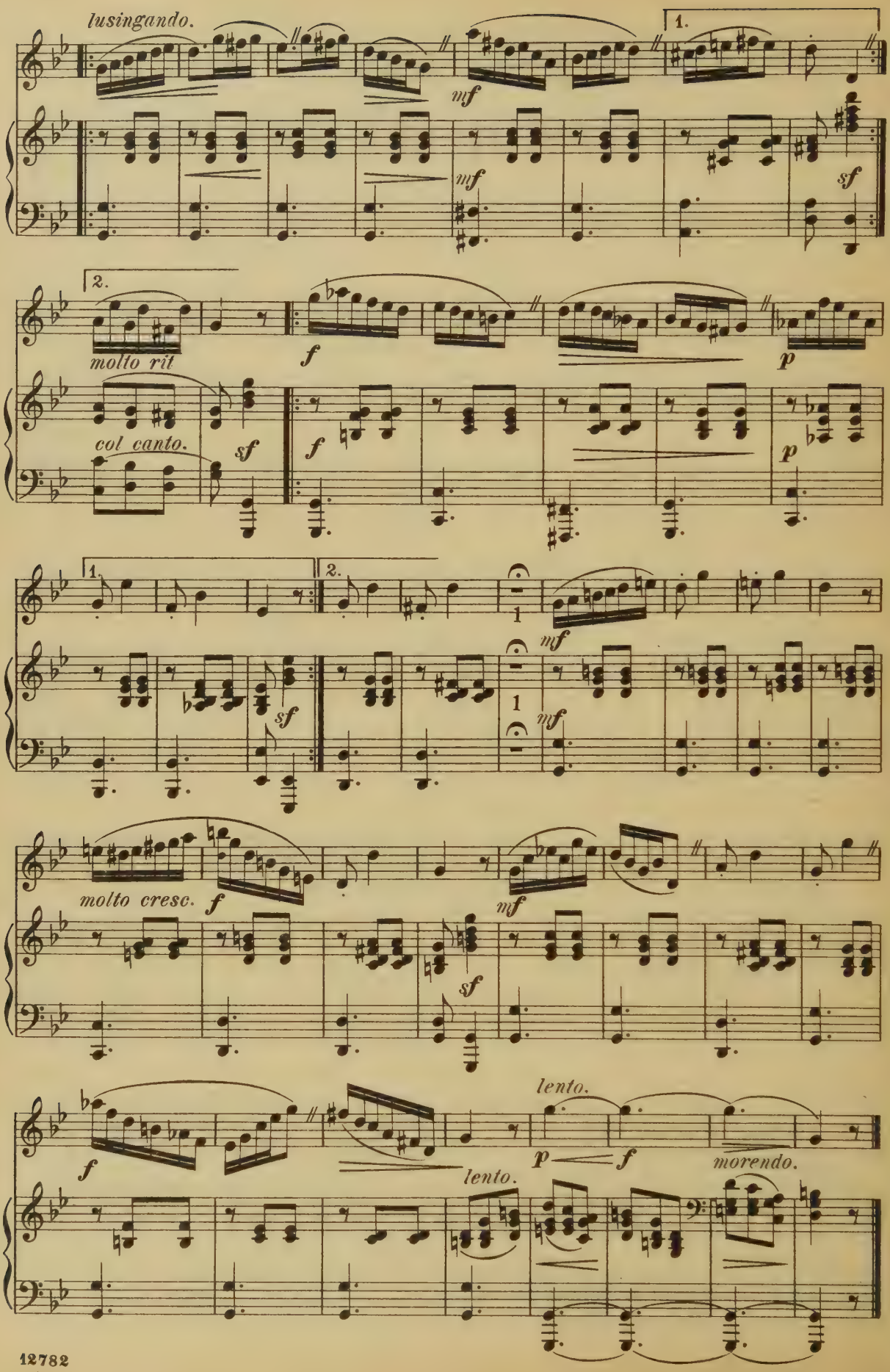
Vivo, alla zingarese.

F. SIEBER. Op. 129.

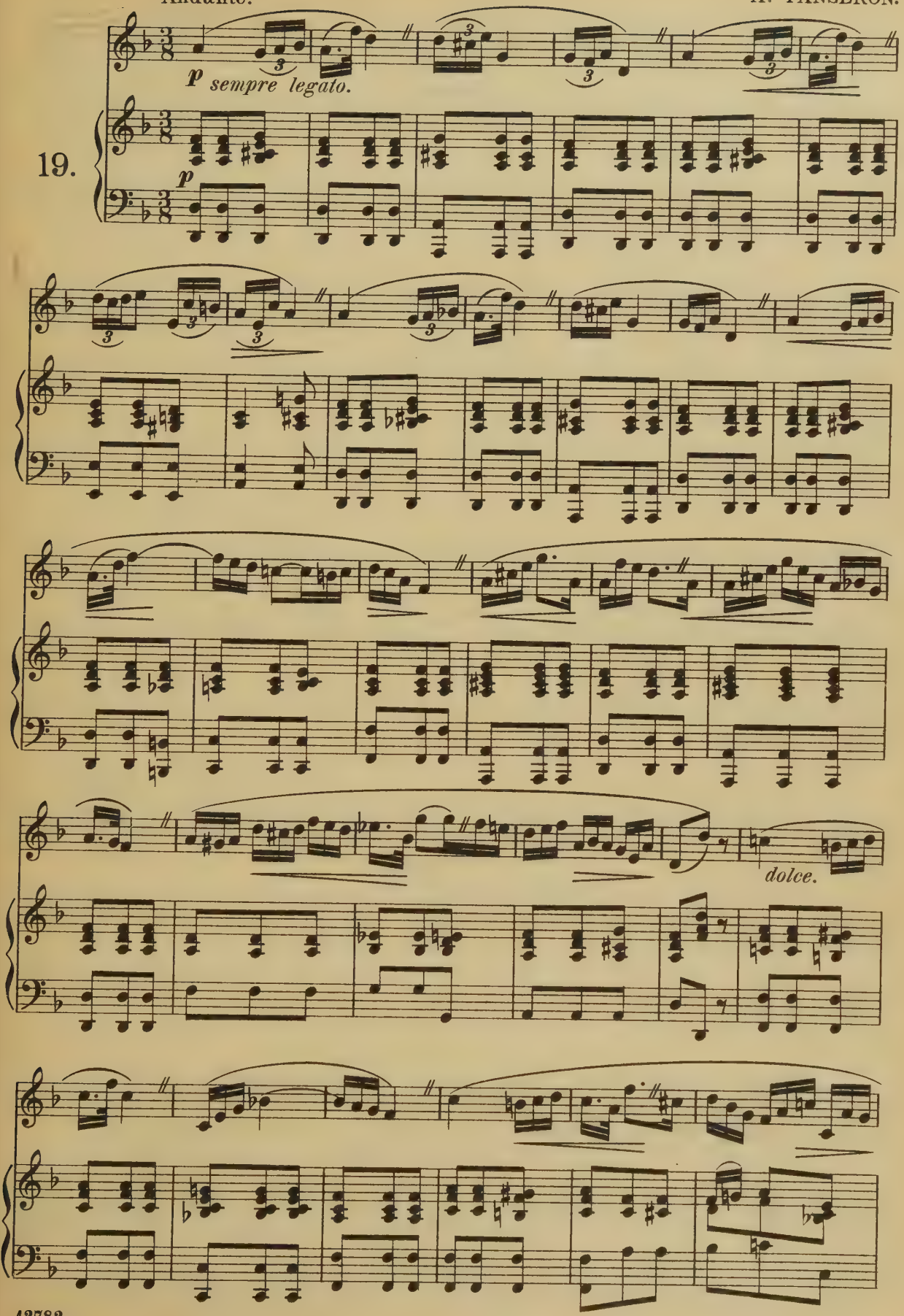
18.

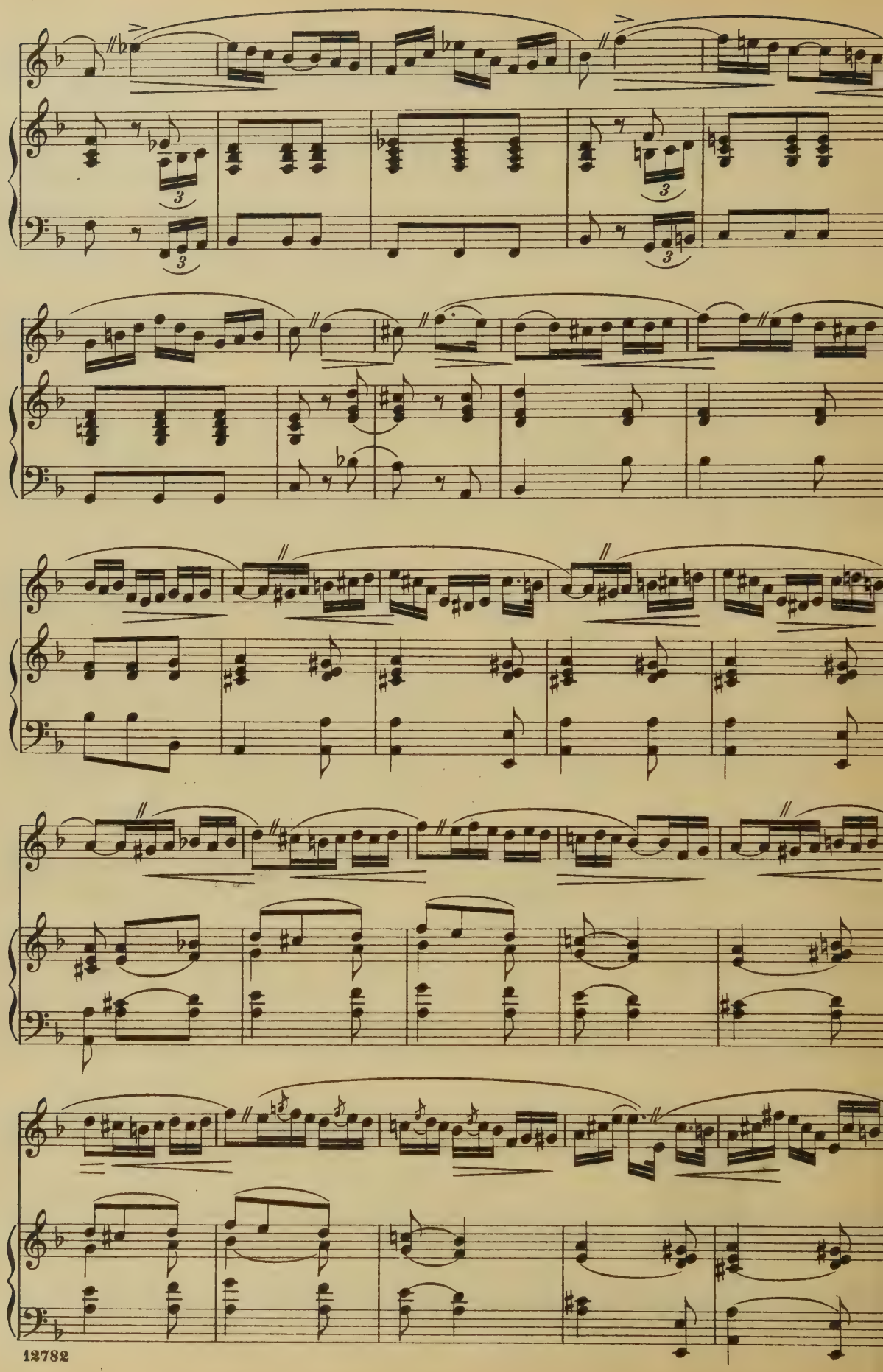


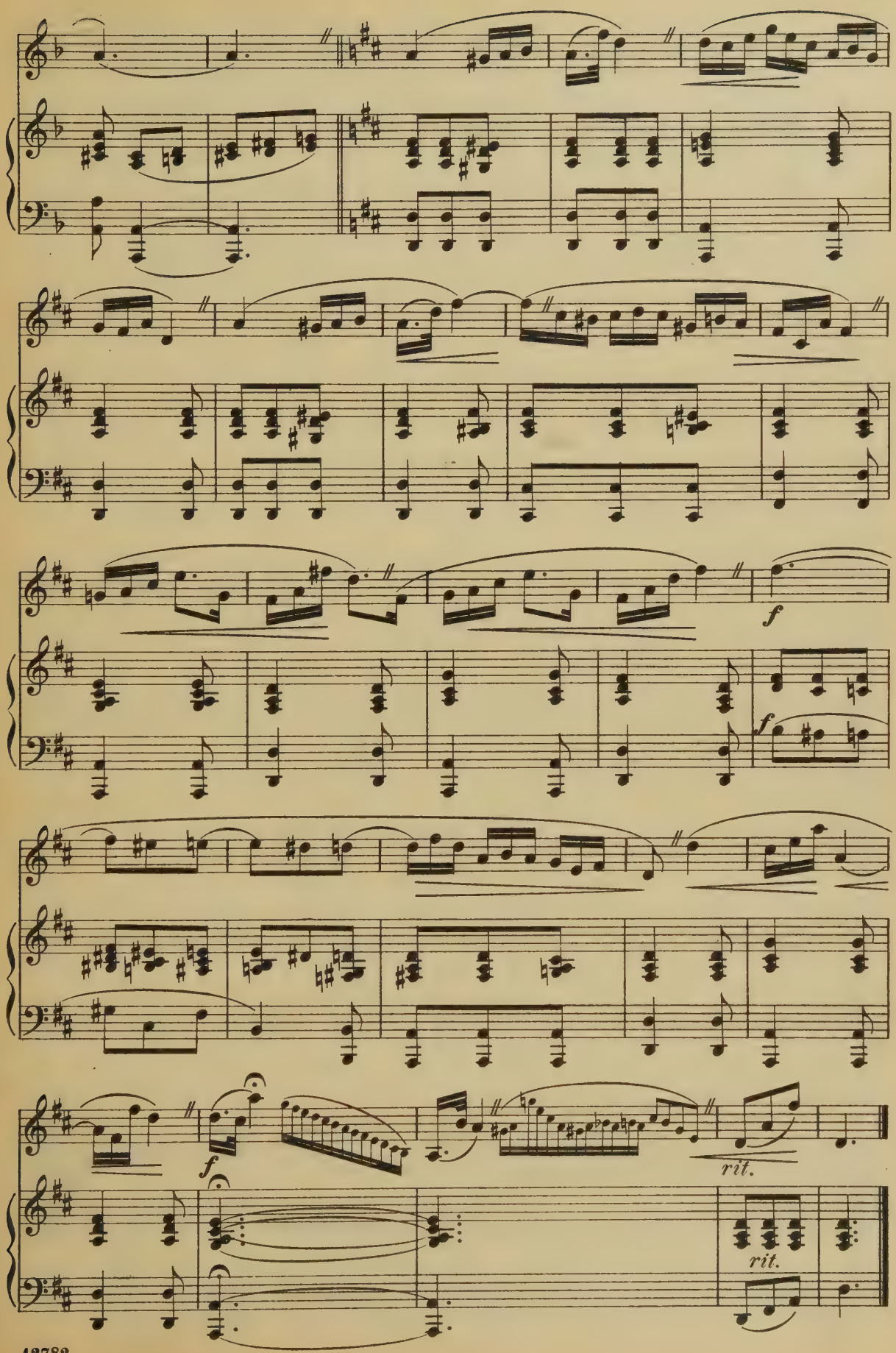

p grazioso.
f
p
sf
p
f
p
mf
f
sf
f brillante.
mf
f
mf
f
sf
doloroso.
mf
f
mf
energico.
f
sf

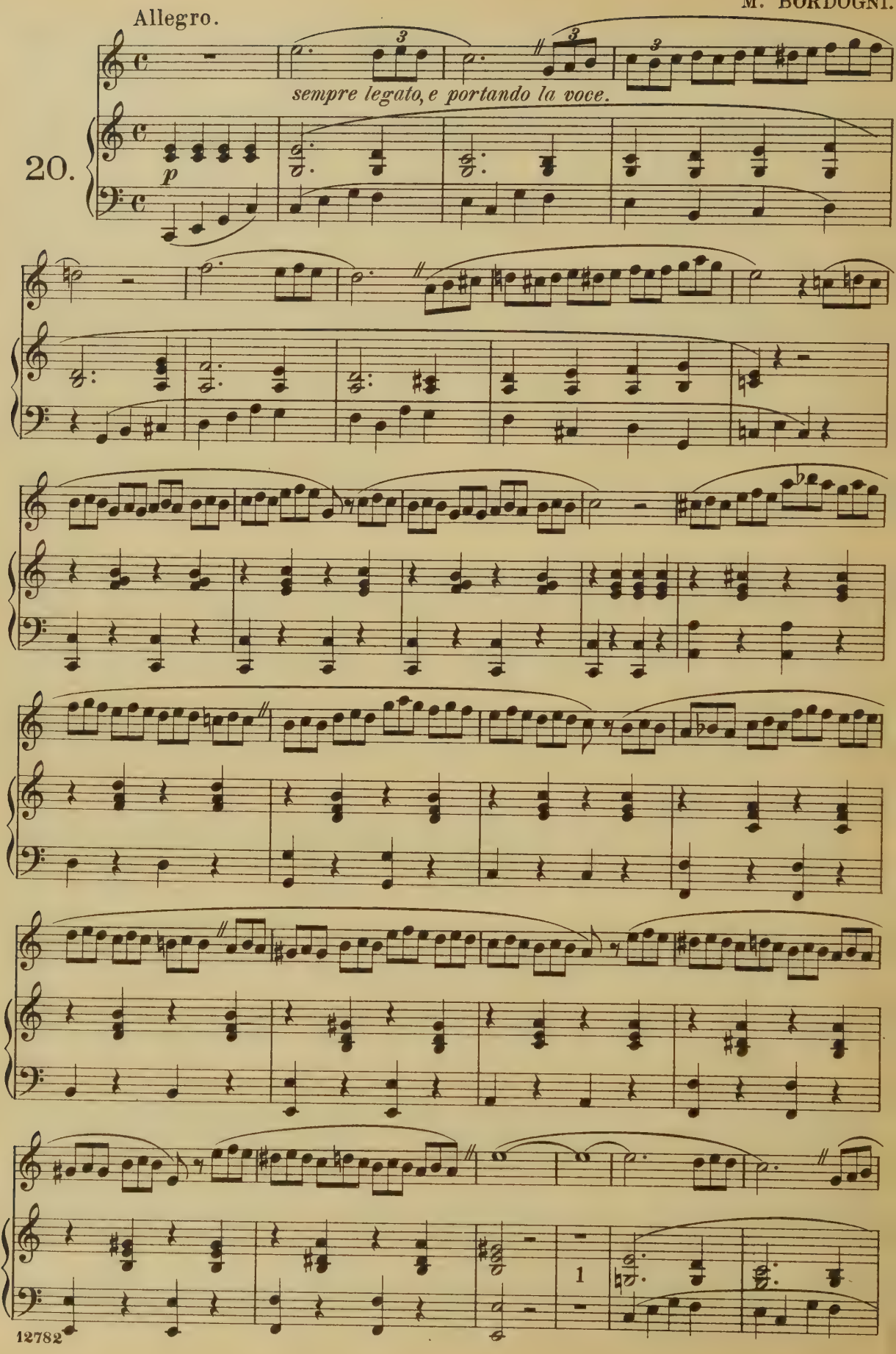

lusingando.
mf
1.
mf
sf
2.
molto rit
f
p
col canto.
sf
f
p
1.
2.
sf
1
mf
1
mf
molto cresc.
f
mf
sf
f
lento.
p
f
morendo.
lento.

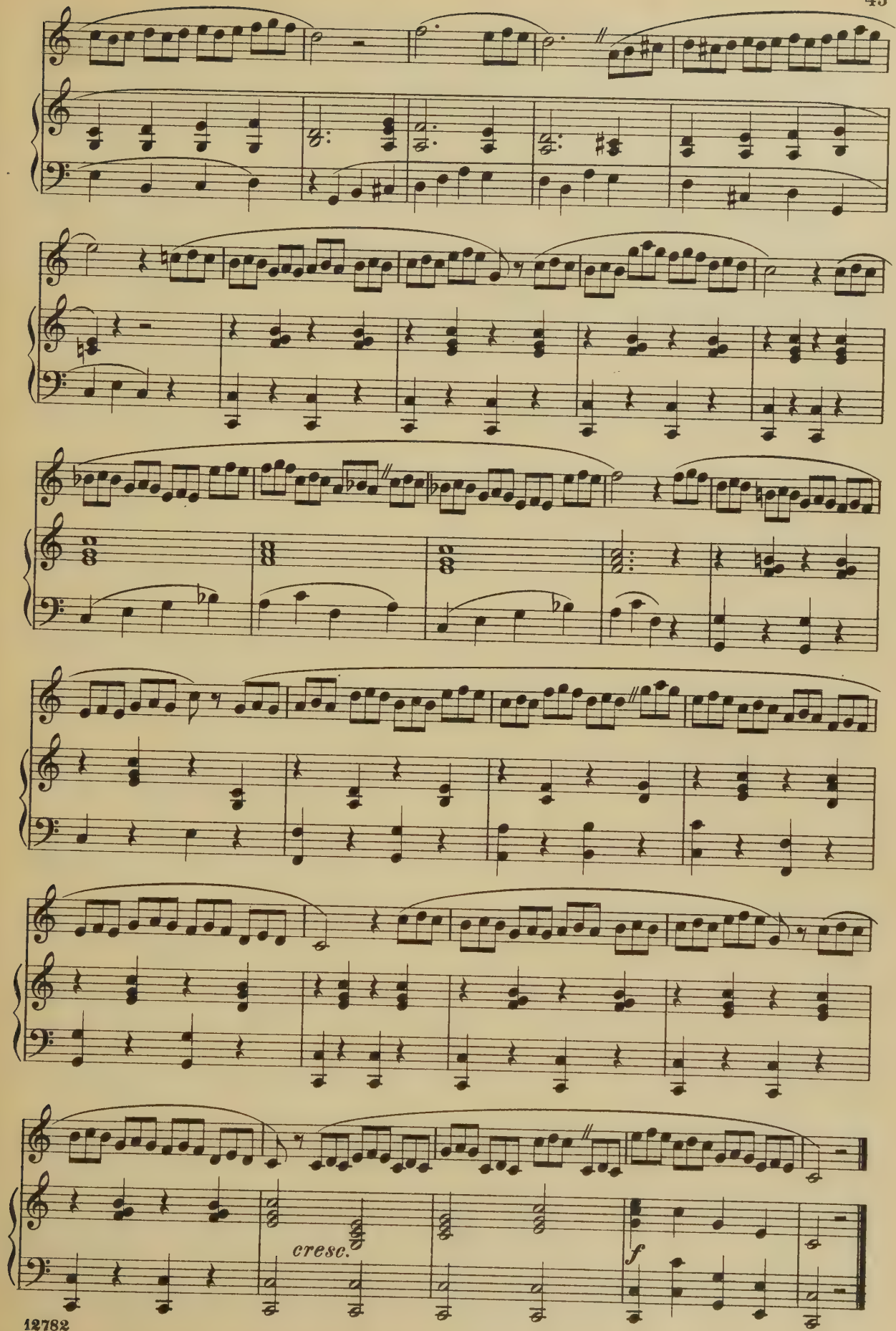
Andante. A. PANSERON.





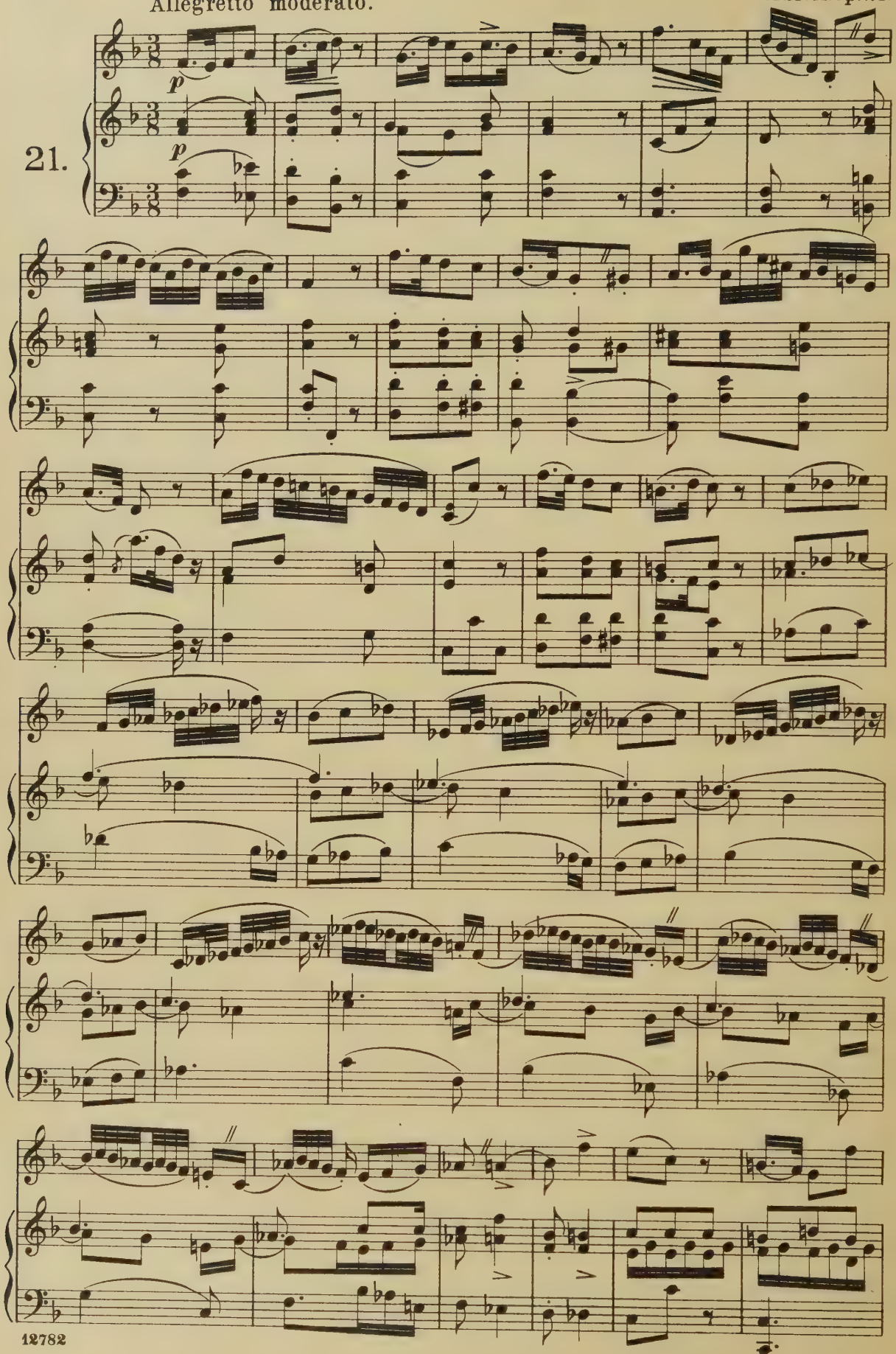

f
f
f
rit.
rit.

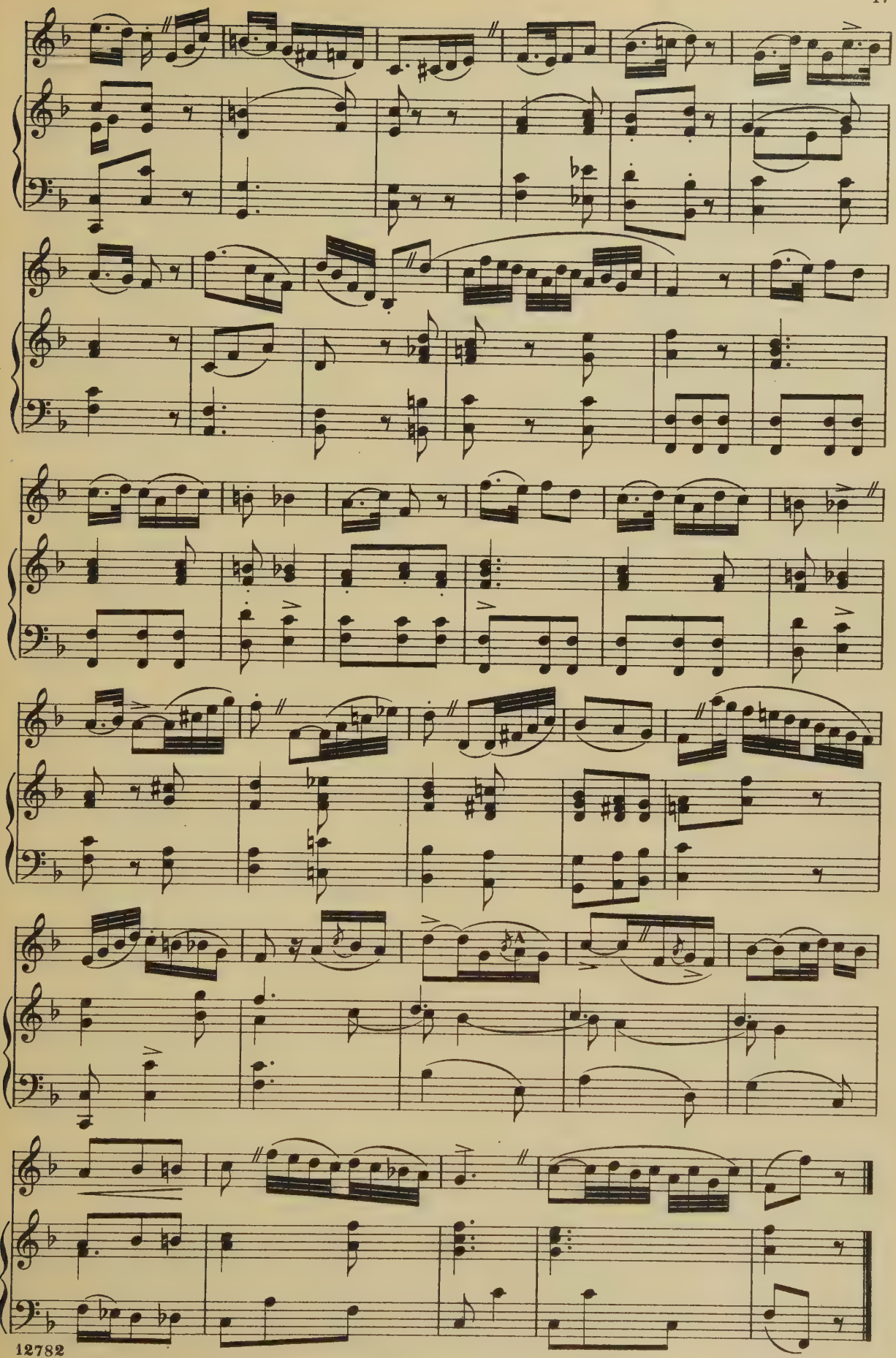

Allegro.
sempre legato, e portando la voce.
20.
p
1


cresc.
f

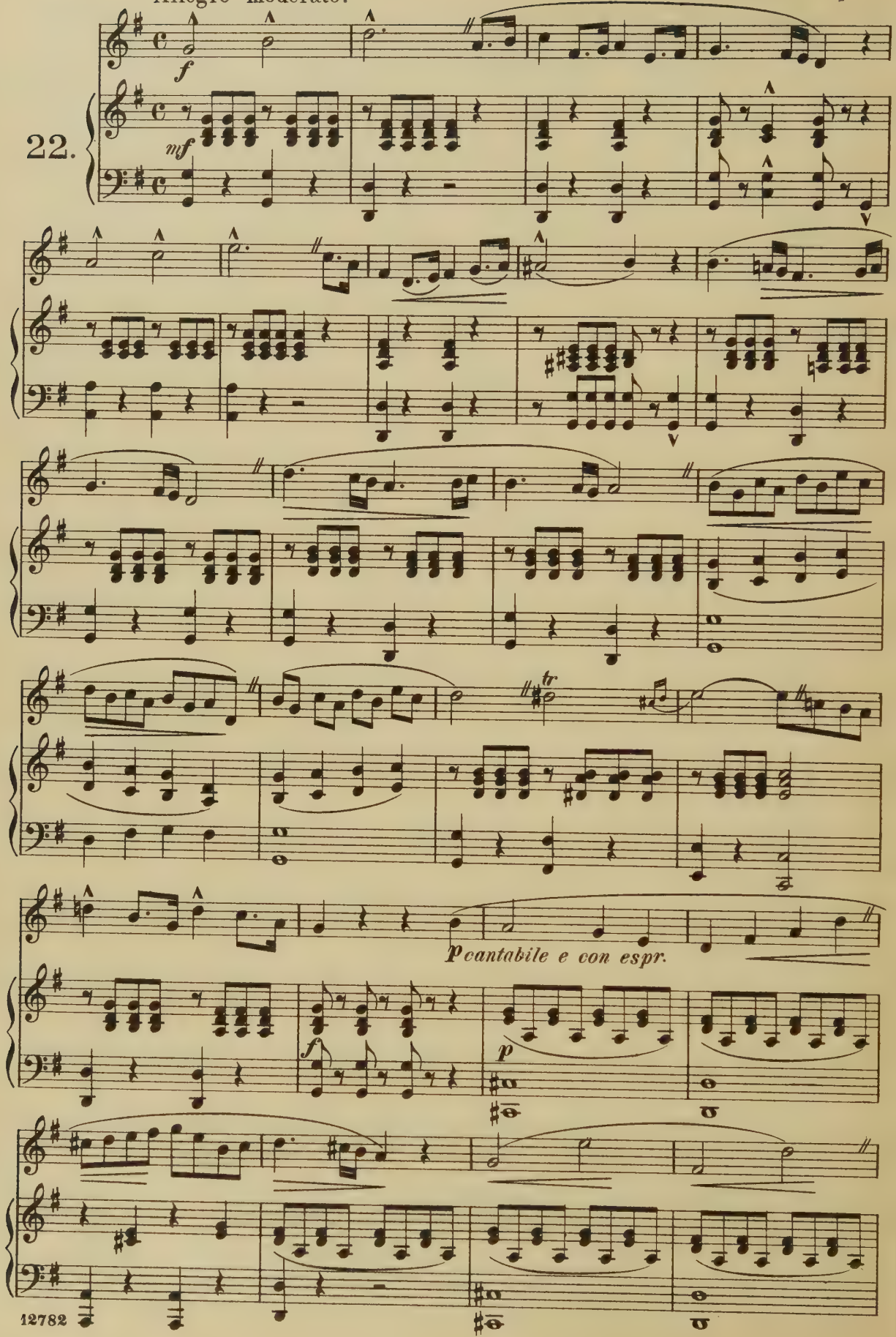
Allegretto moderato.

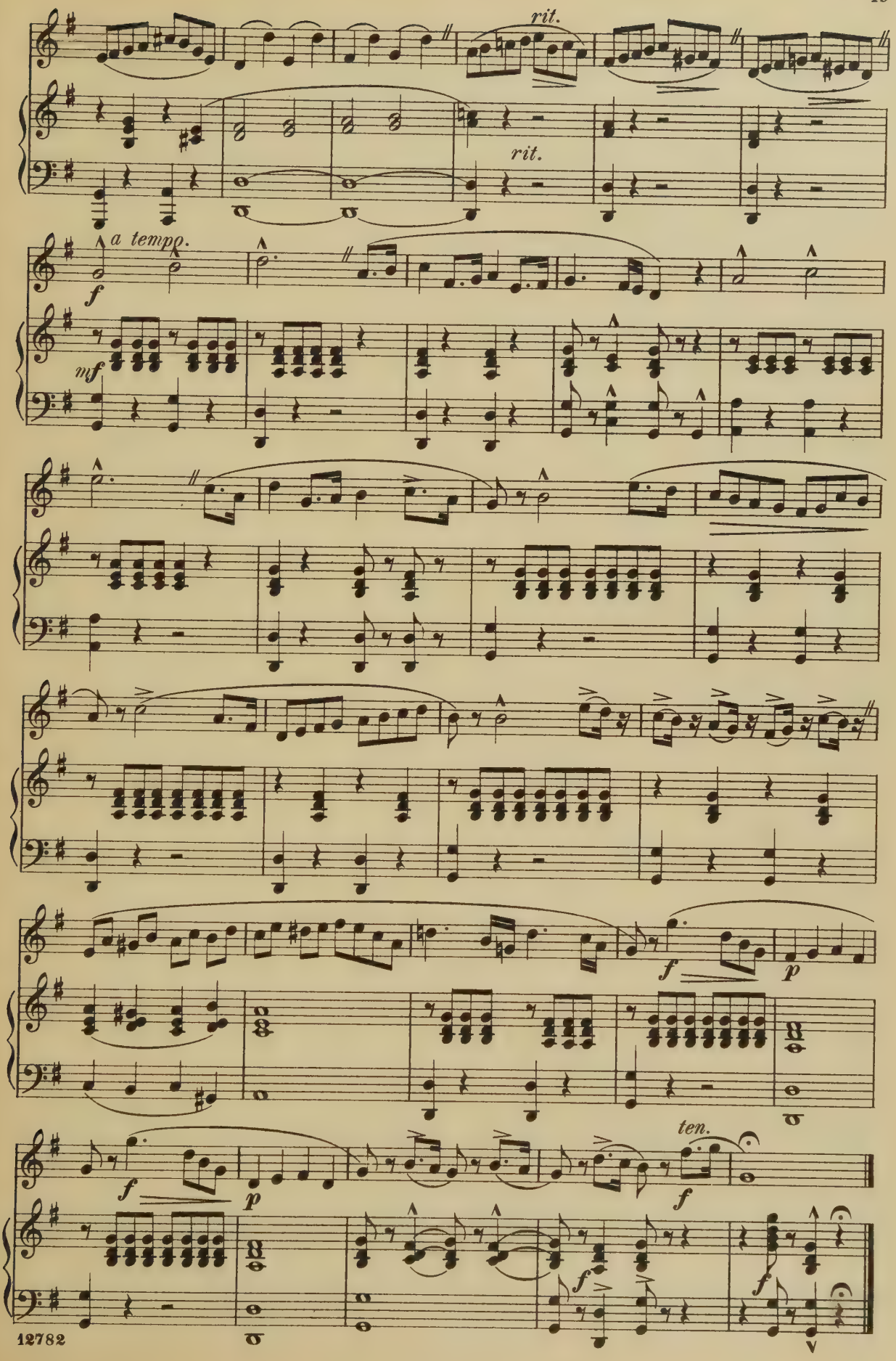
21.



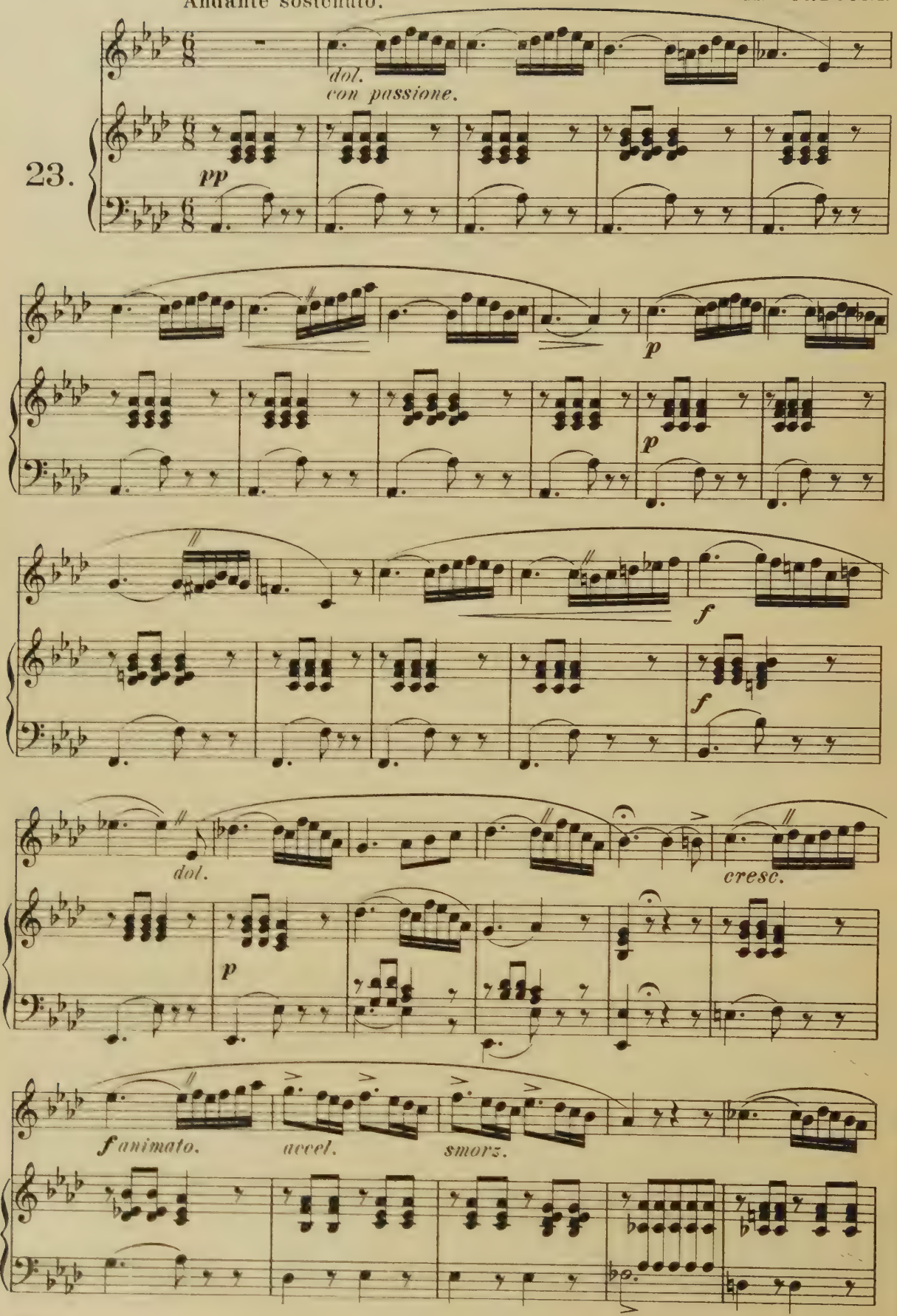


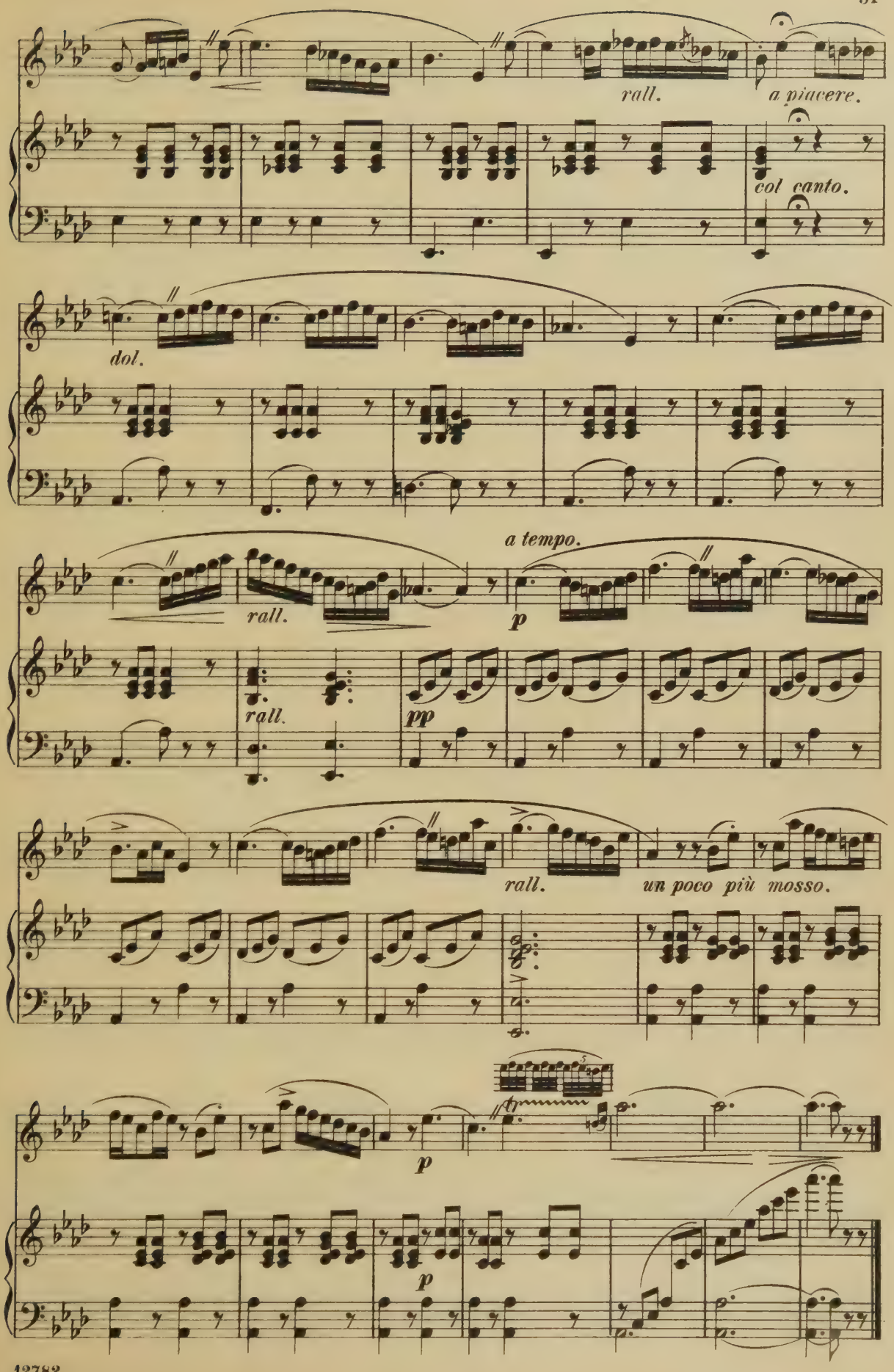
Allegro moderato.




rit.
rit.
a tempo.
f
mf
f
p
f
p
ten.
f
f
f
f

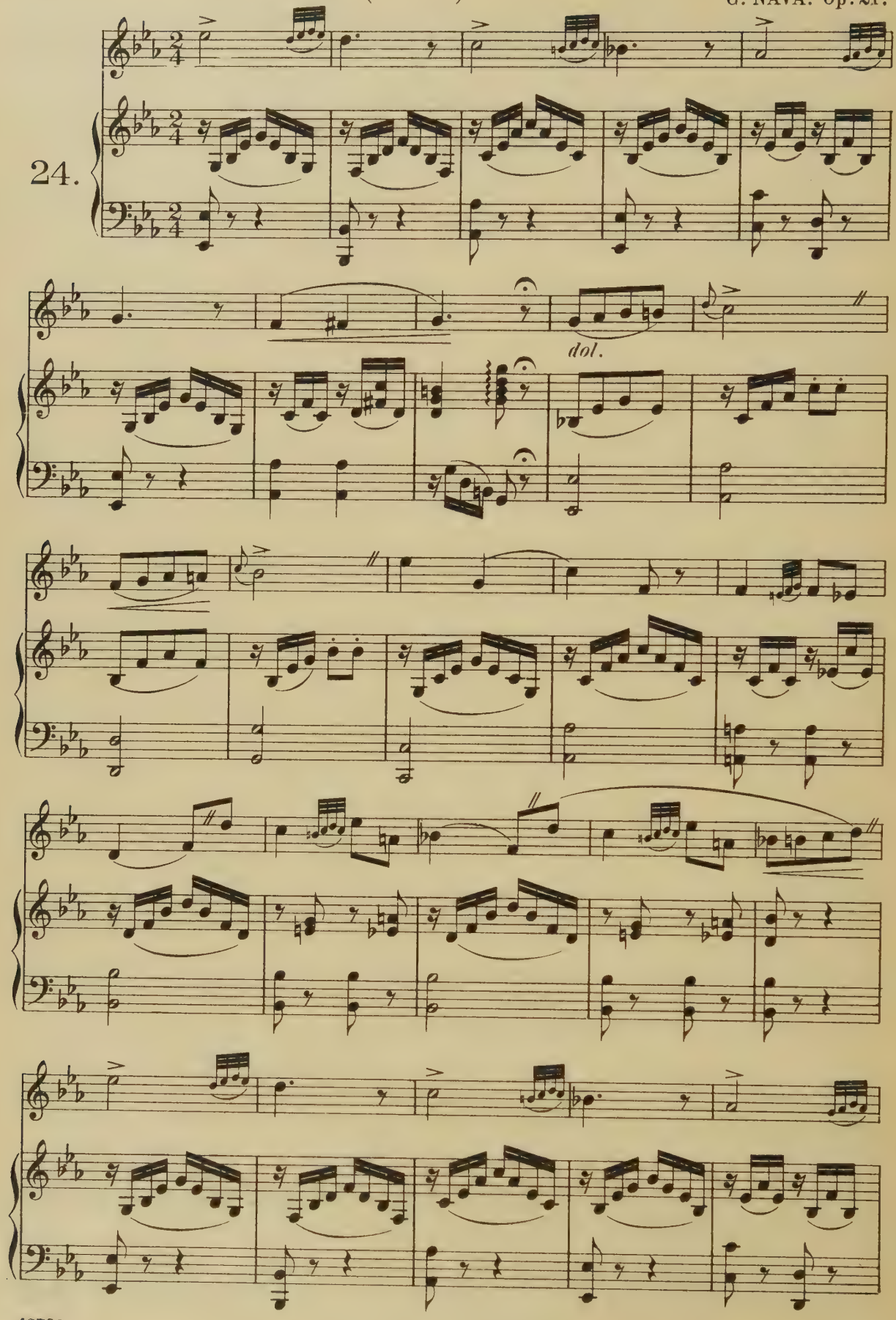
Andante sostenuto. M. BORDOGNI.

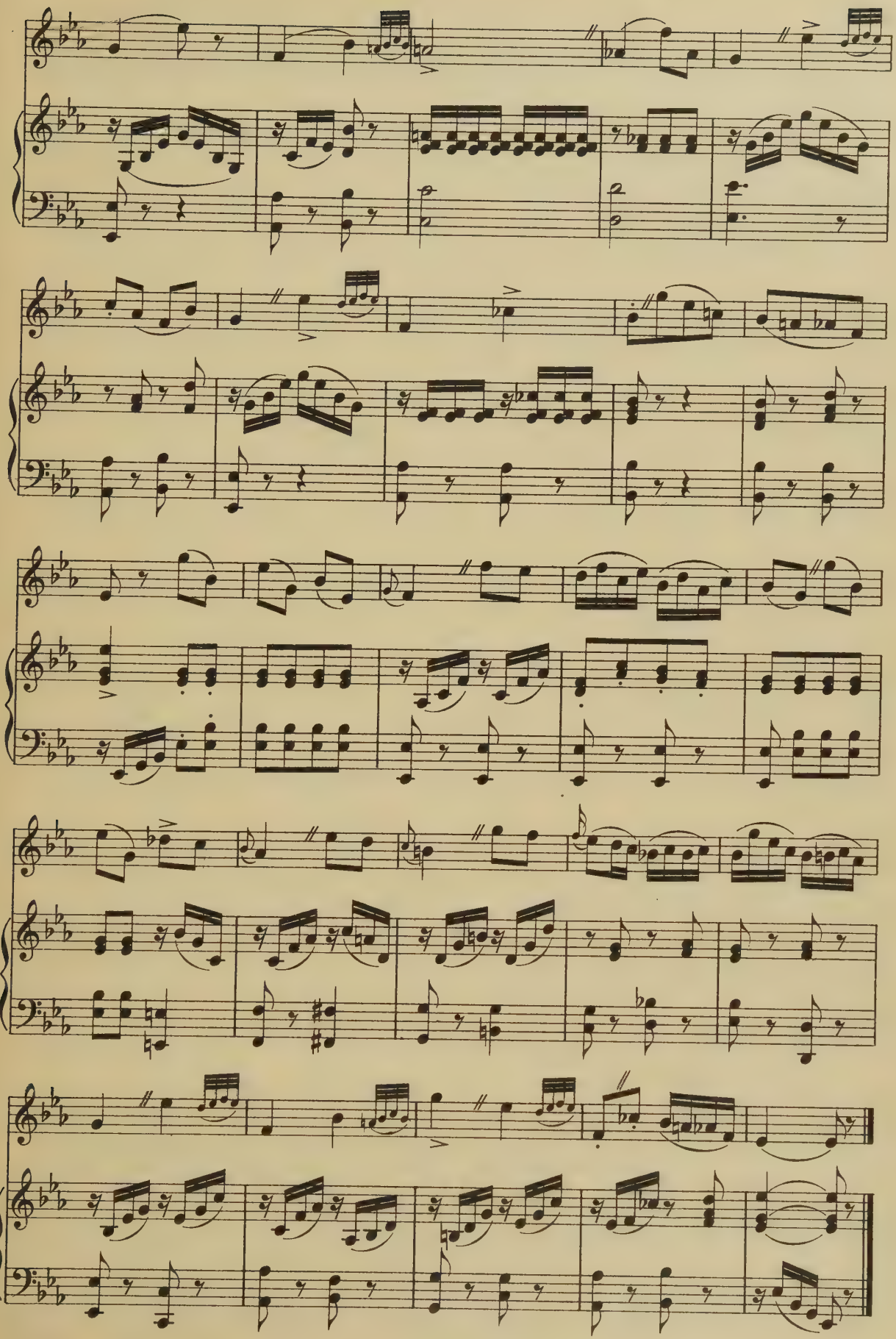



rall.
a piacere.
col canto.
dol.
a tempo.
rall.
p
rall.
pp
rall.
un poco più mosso.
p
p

Andante maestoso. (♪ = *lento.*)

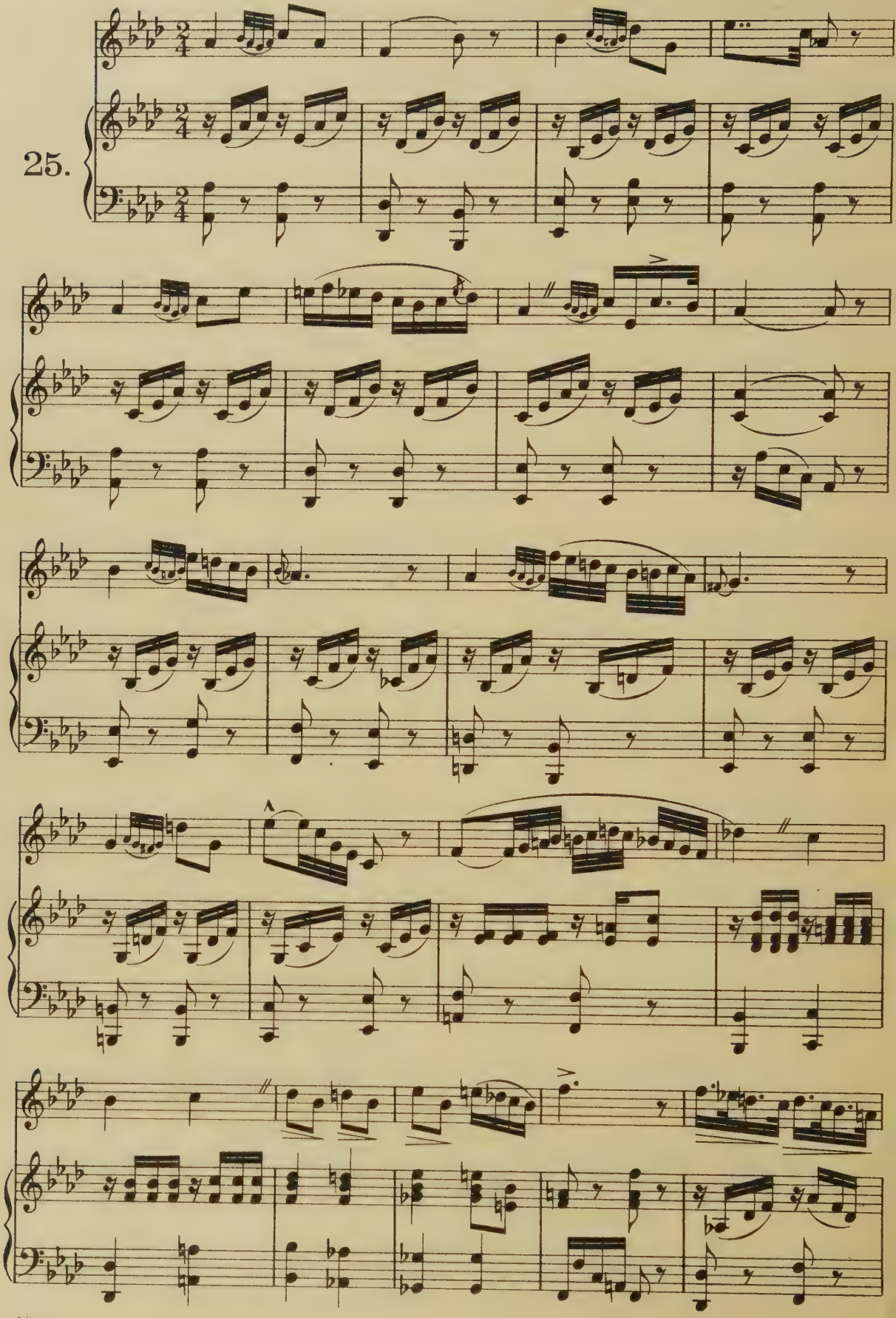
24.

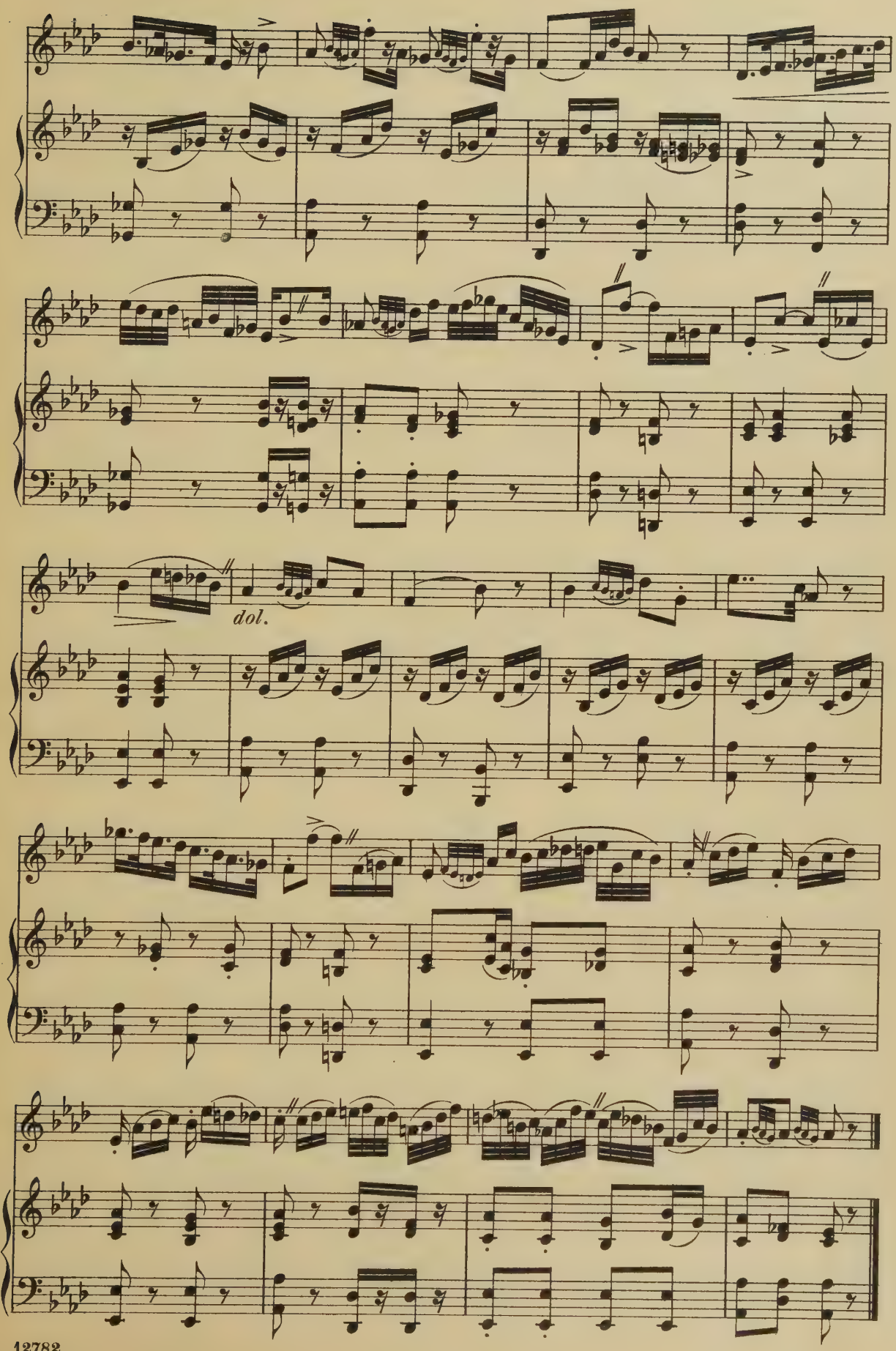




Adagio espressivo. (♪ = *lento.*)

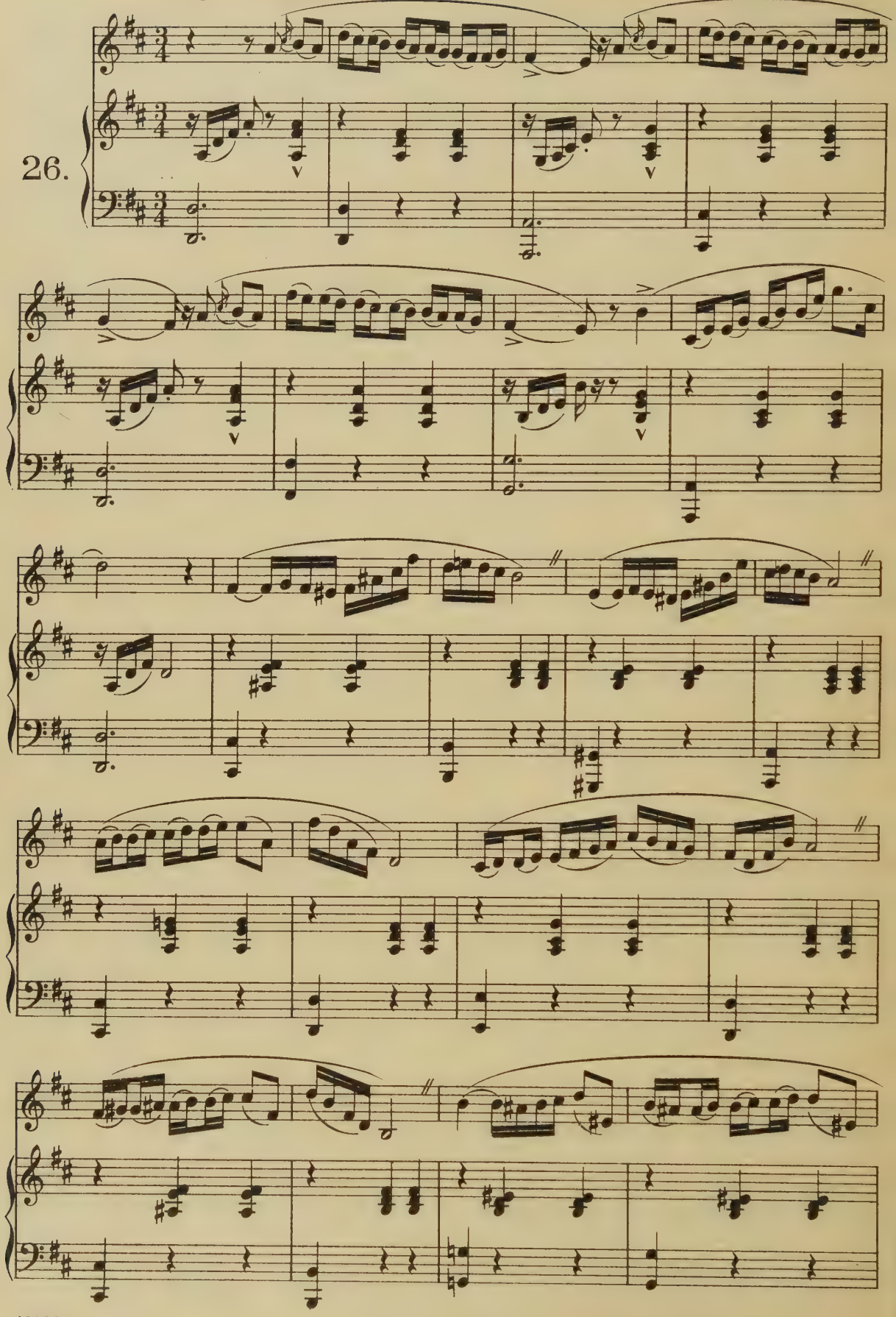
25.

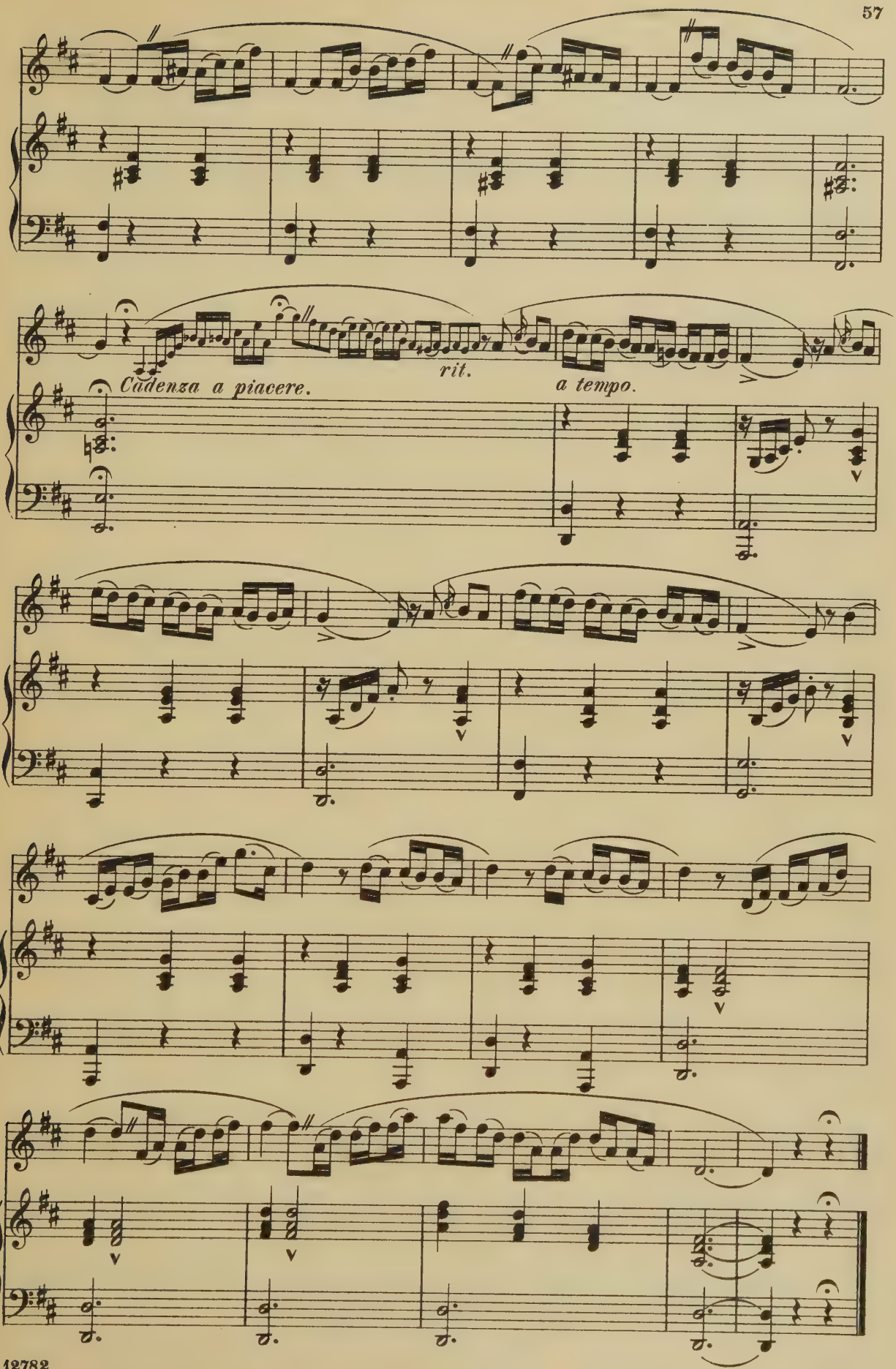



dol.

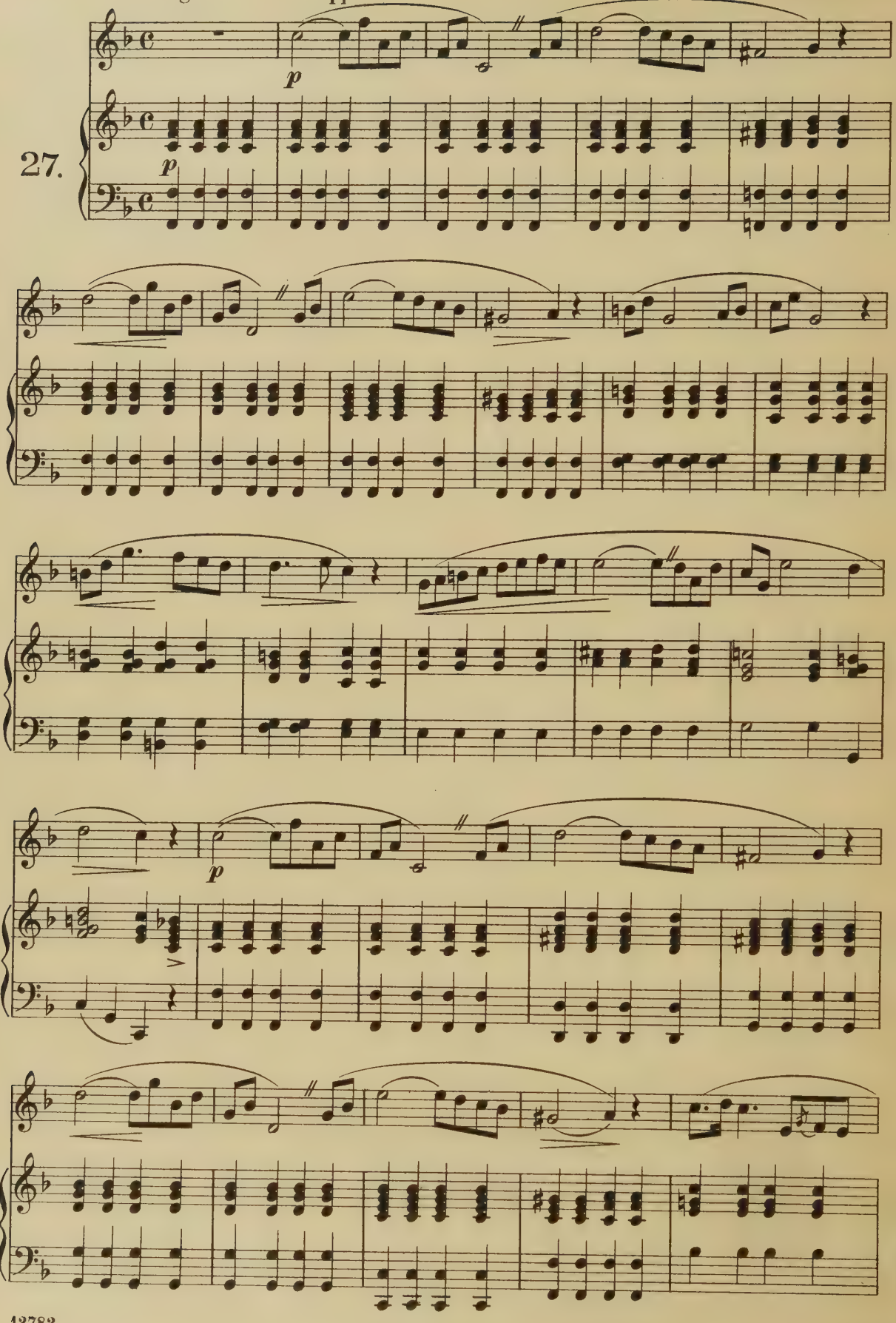
Tempo di Mazurka.

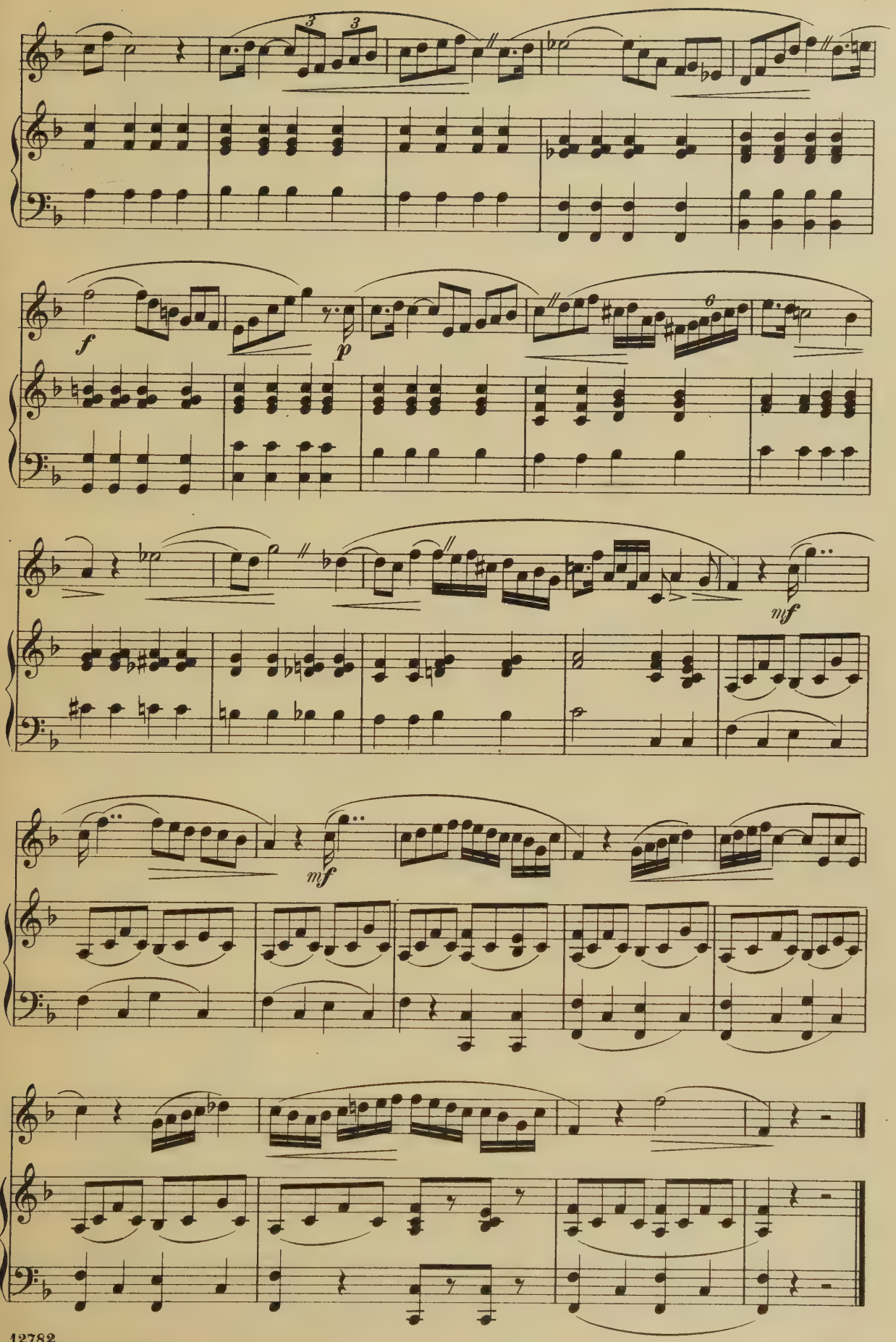
M. MARCHESI. Op. 6.

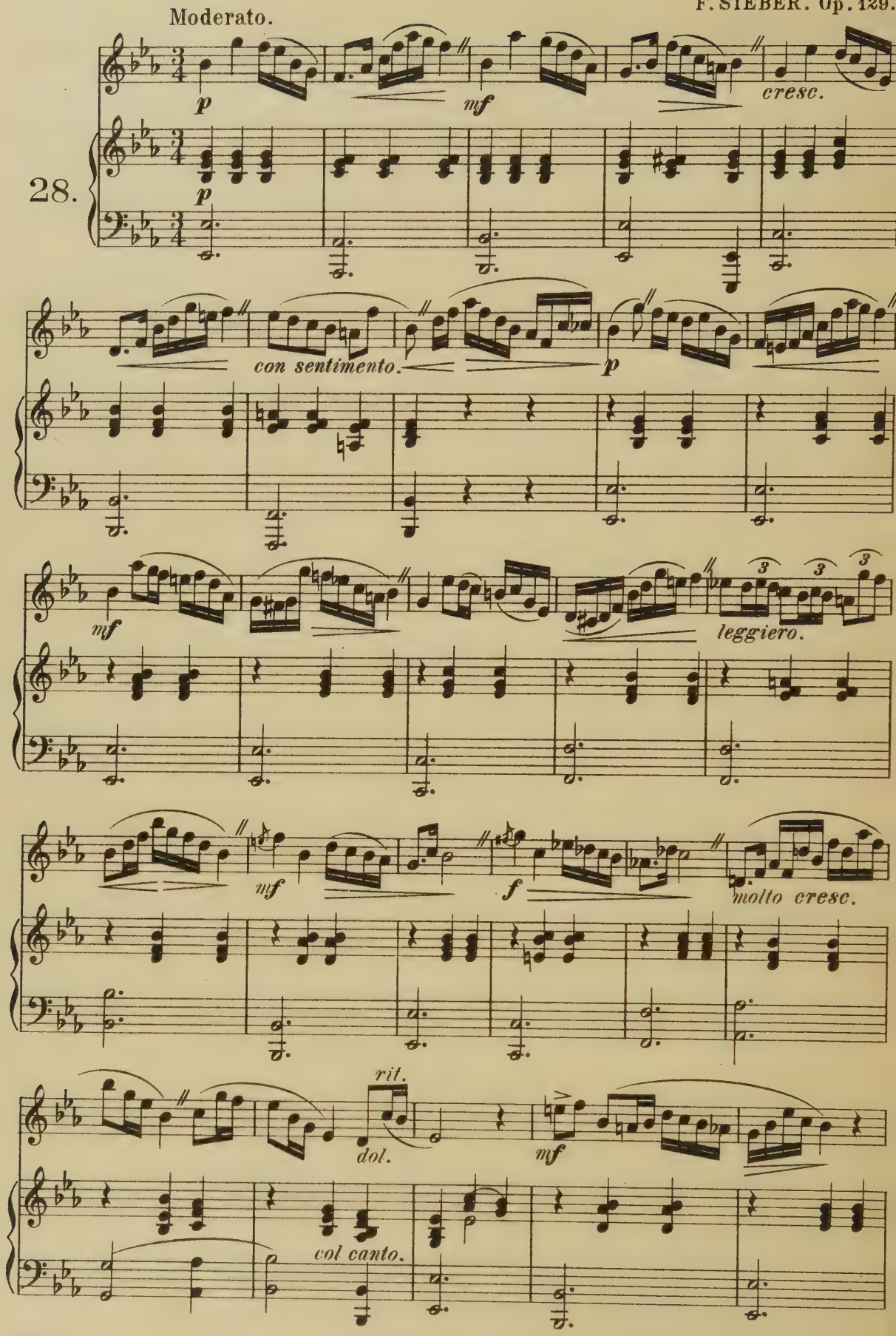


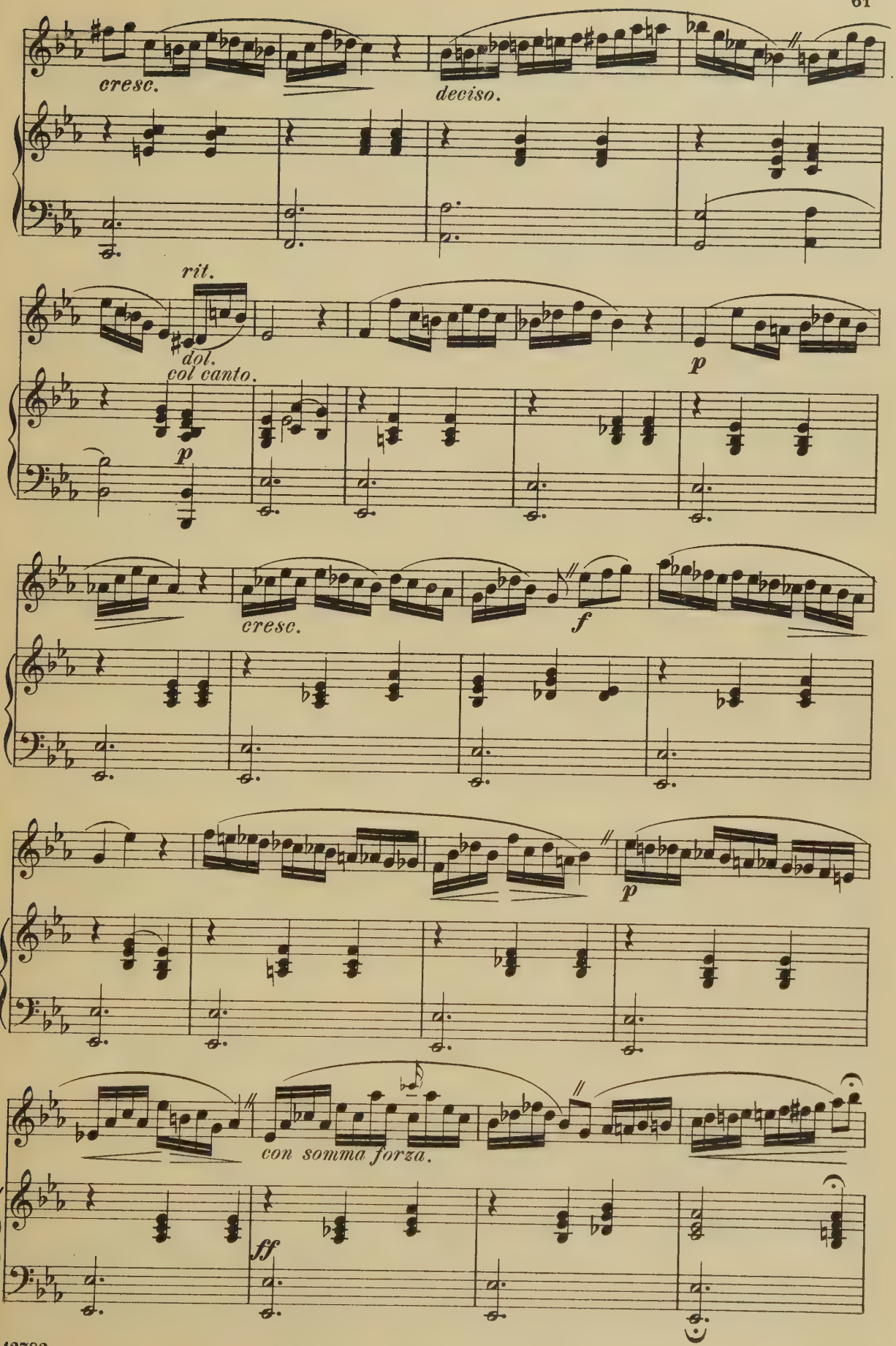

Cadenza a piacere.
rit.
a tempo.

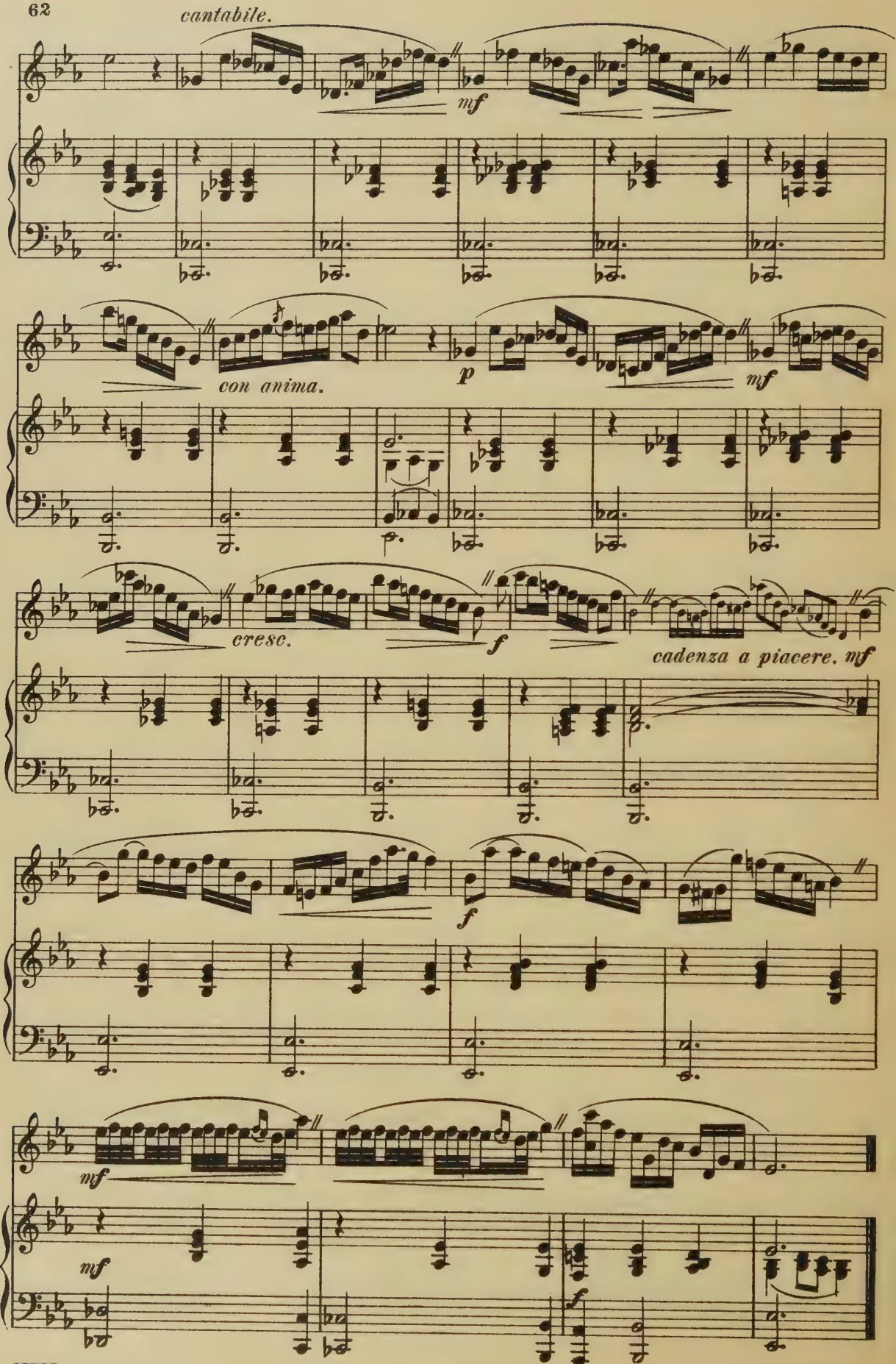
Allegretto non troppo. A. PANSERON.



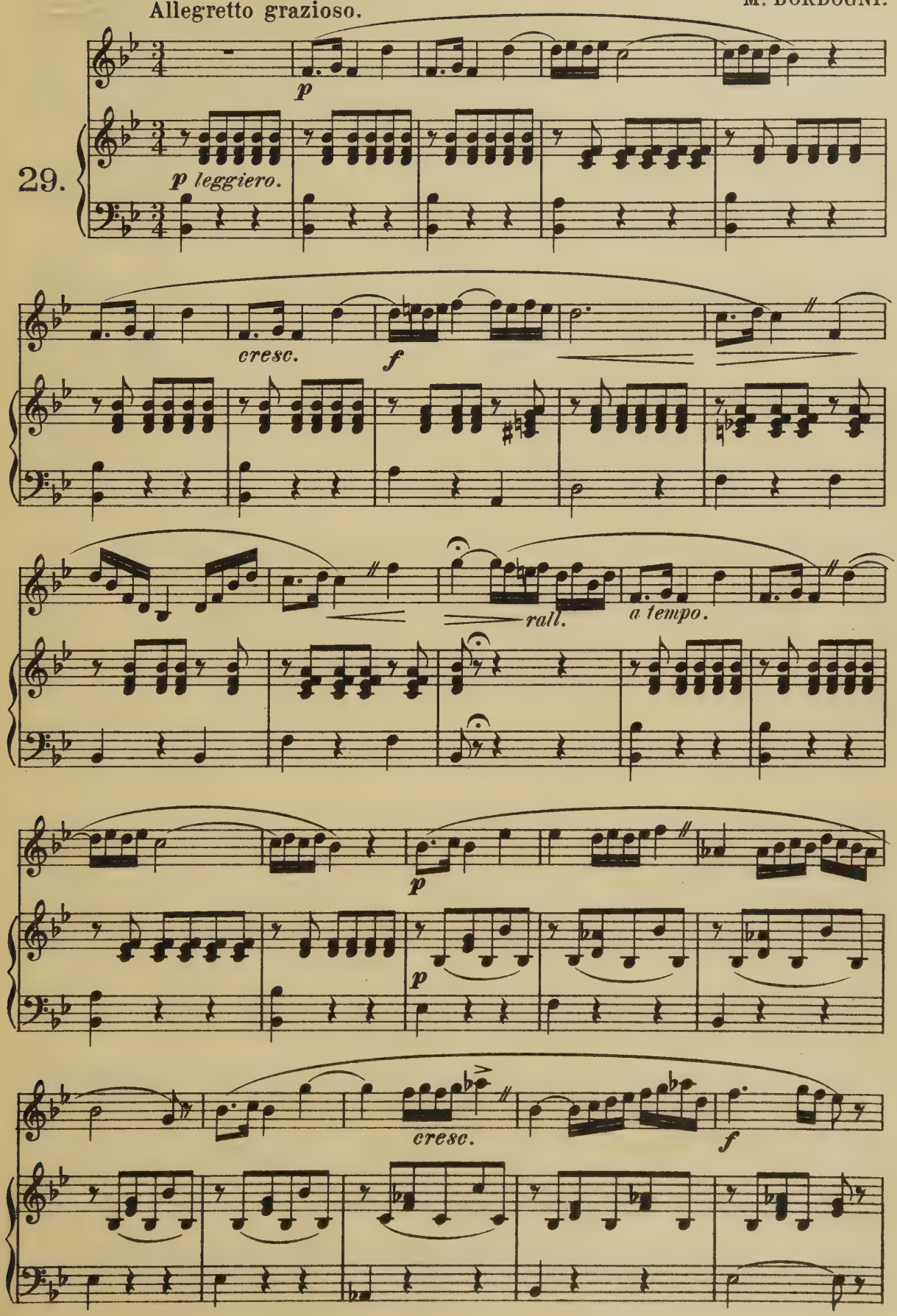

3
3
f
p
6
mf
mf

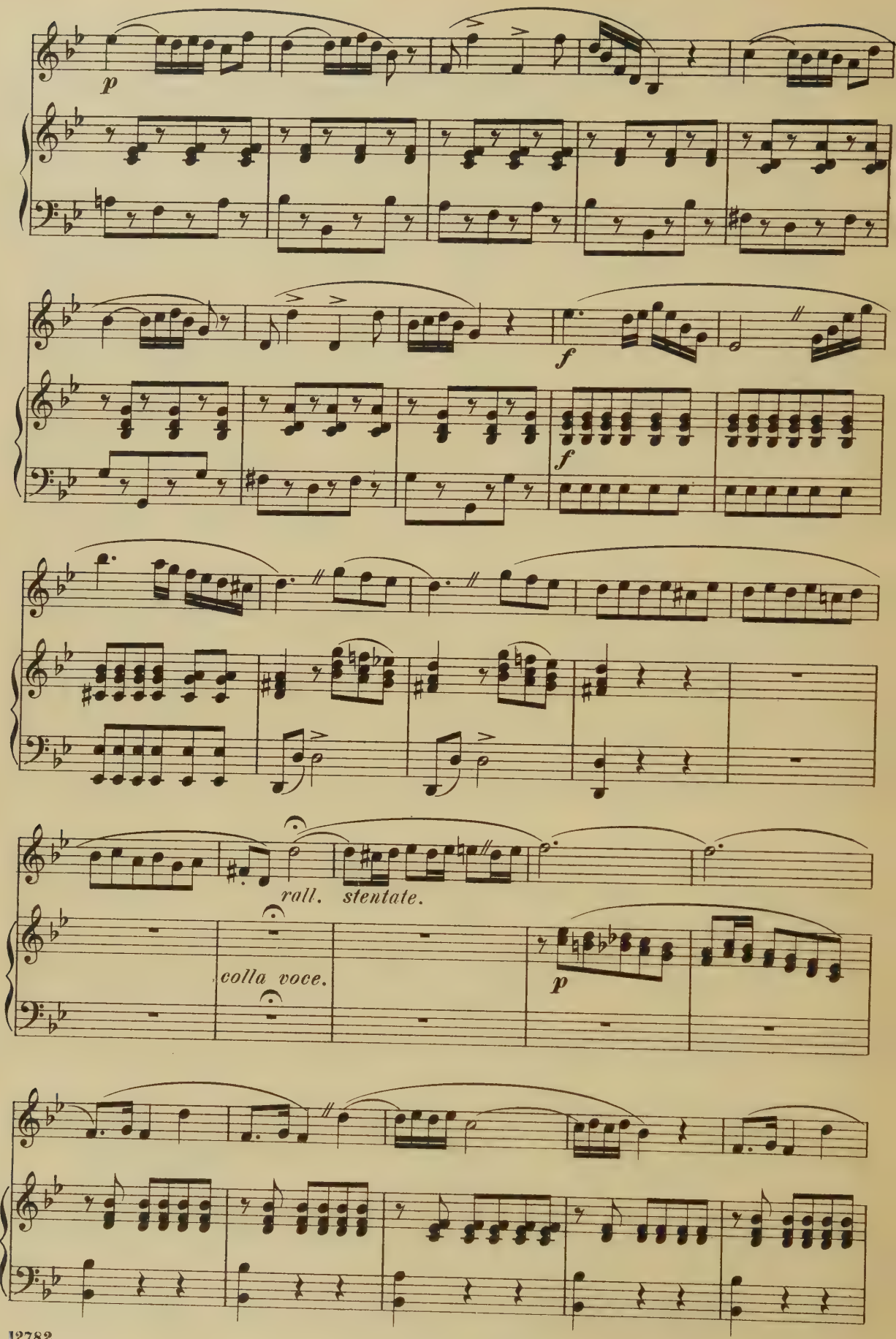

Moderato.
28.
p
mf
cresc.
con sentimento.
leggiero.
molto cresc.
rit.
dol.
col canto.

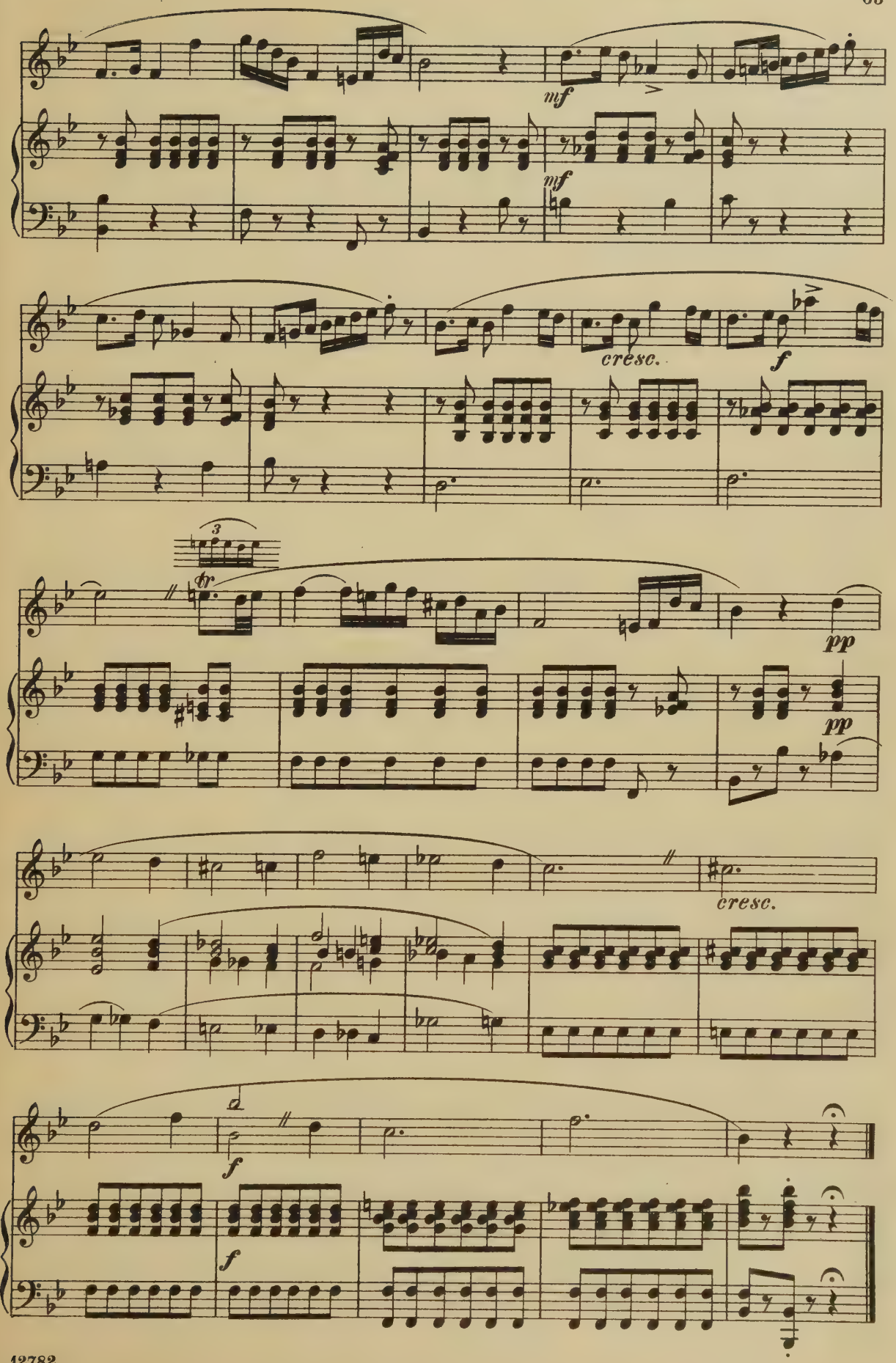

cresc.
deciso.
rit.
dol.
col canto.
p
p
cresc.
f
p
con somma forza.
ff

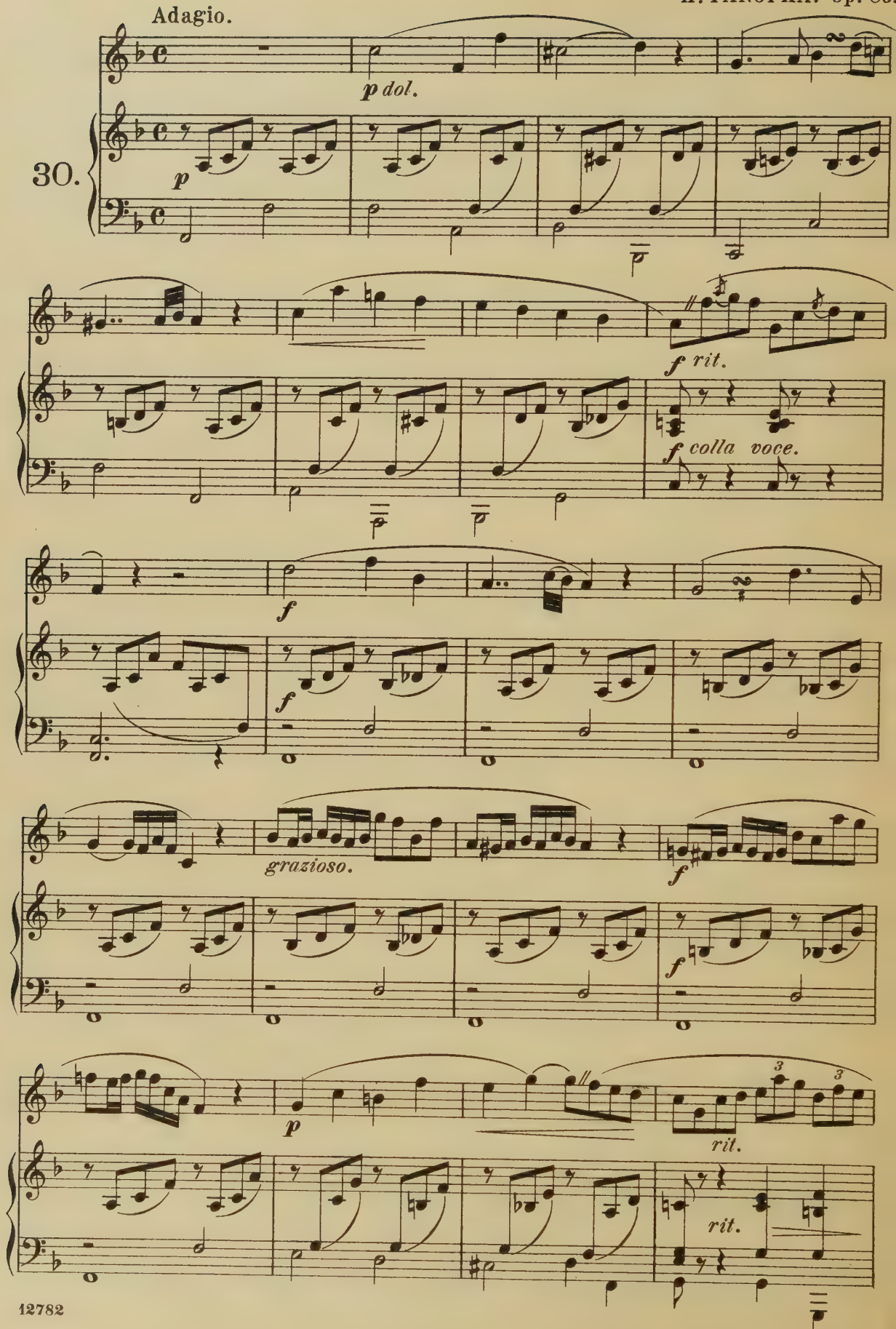

cantabile.
mf
con anima.
p
mf
cresc.
f
cadenza a piacere. mf
f
mf
mf
f

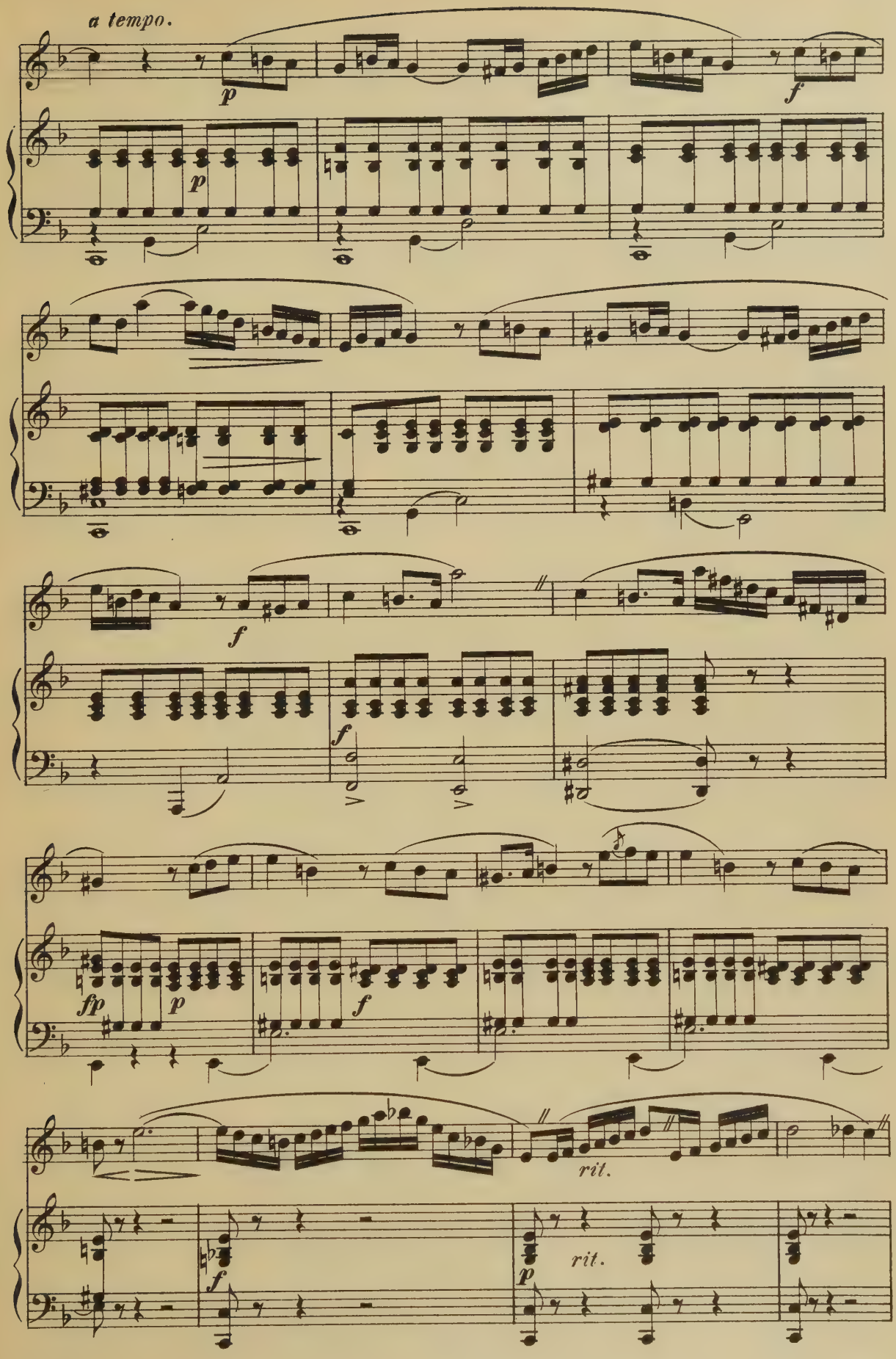
M. BORDOGNI.

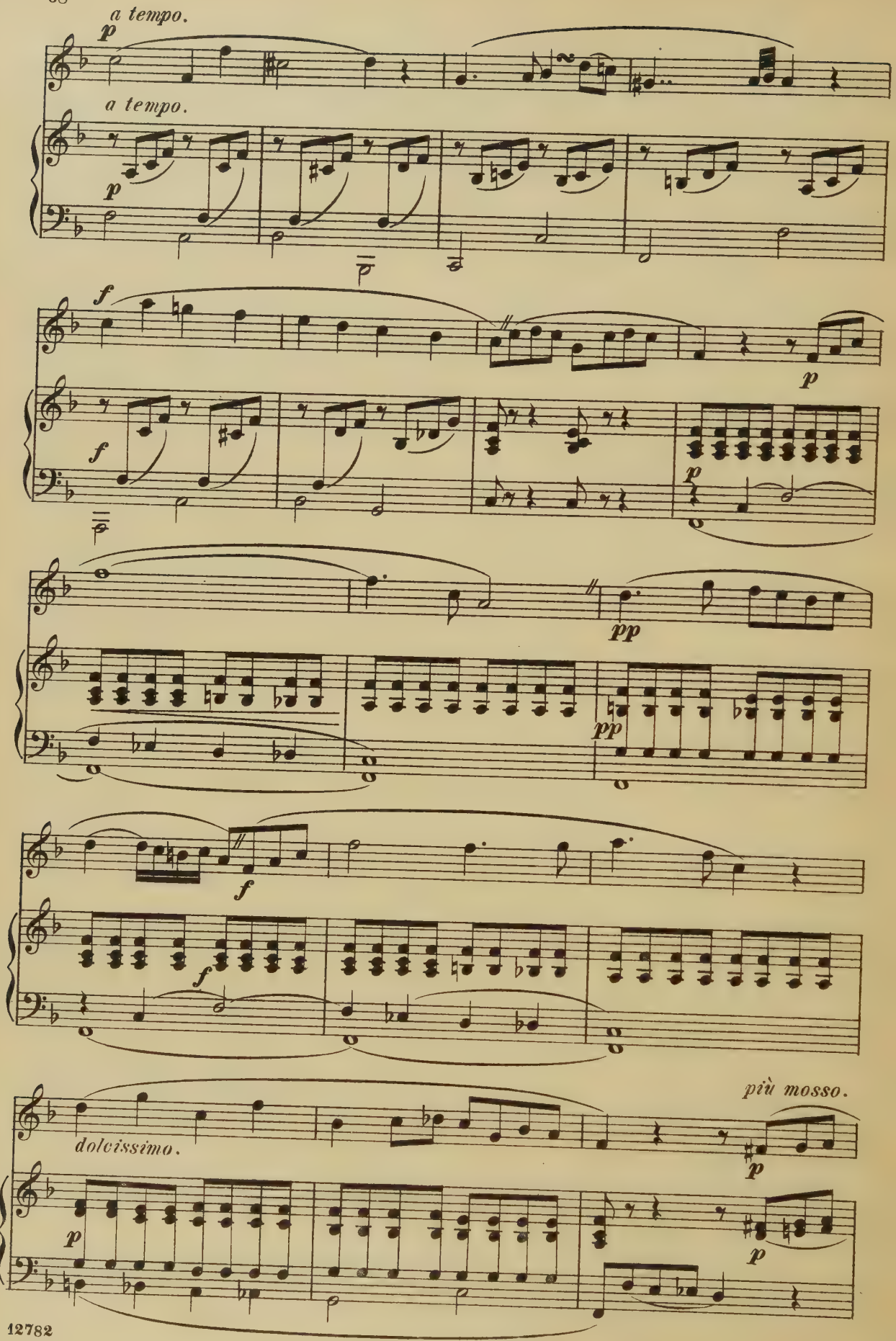

Allegretto grazioso.
p
29.
p leggiero.
cresc.
f
rall.
a tempo.
p
p
cresc.
f

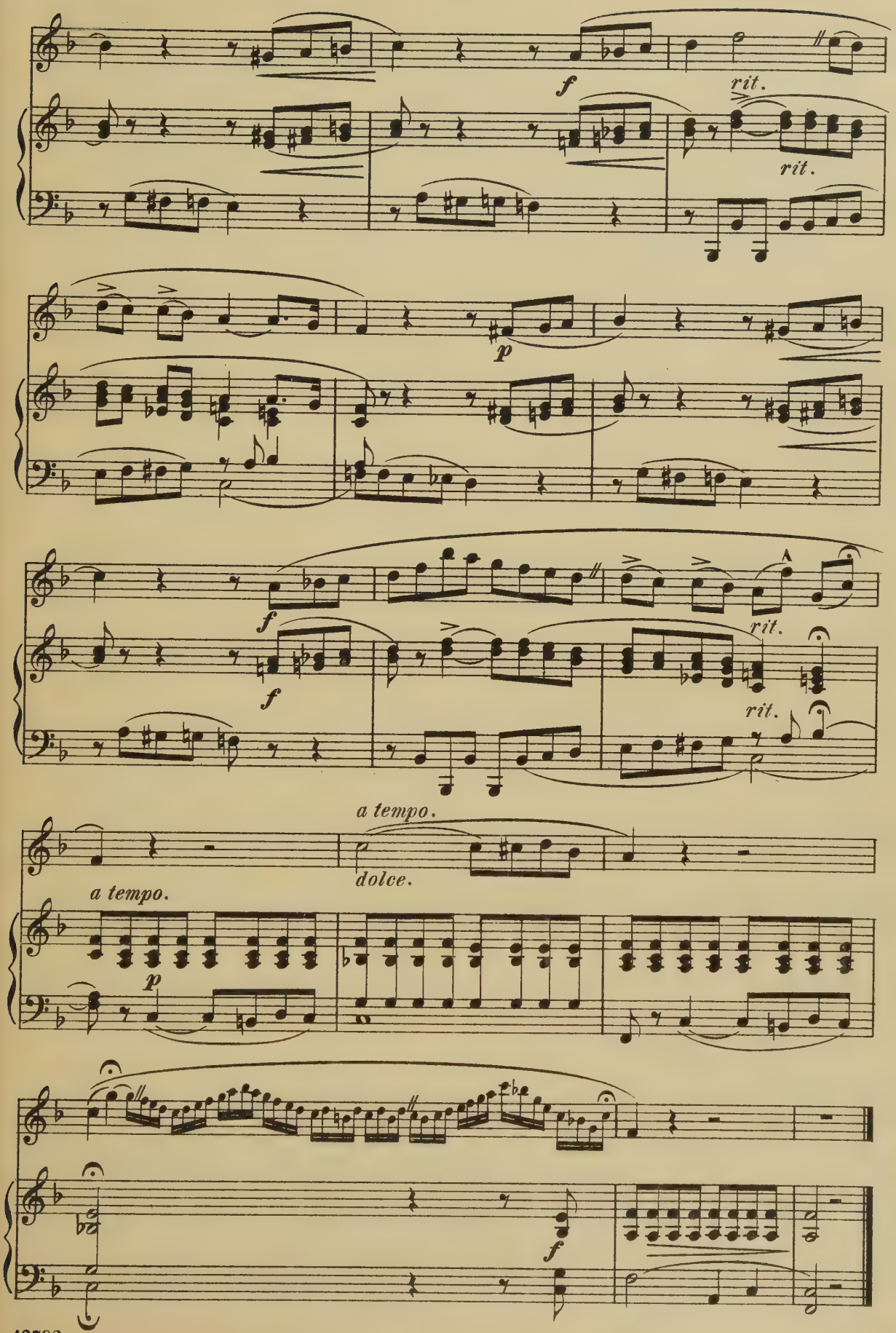

p
f
f
rall. stentate.
colla voce.
p

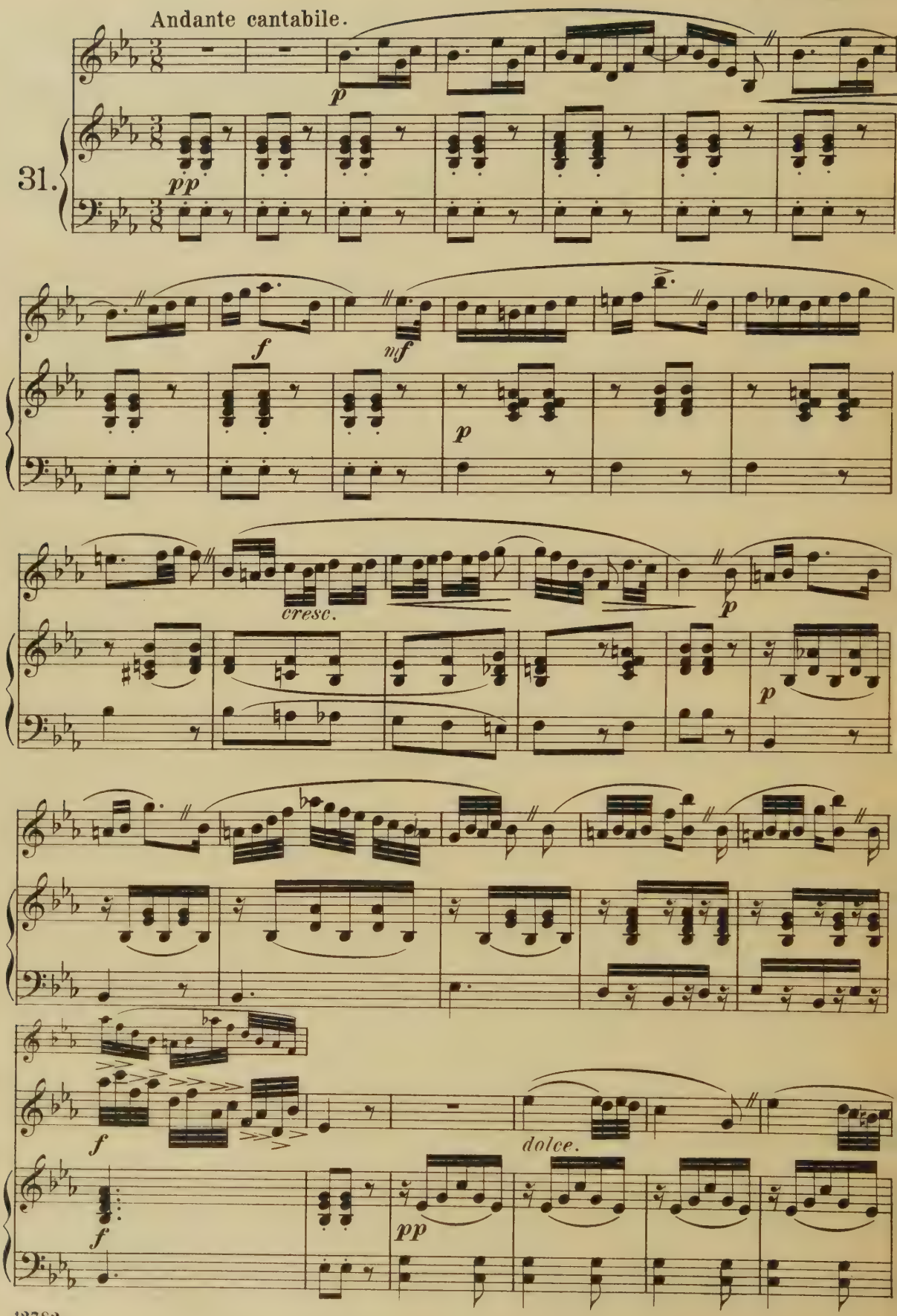

mf
mf
cresc.
f
3
tr
pp
pp
cresc.
a
f
f

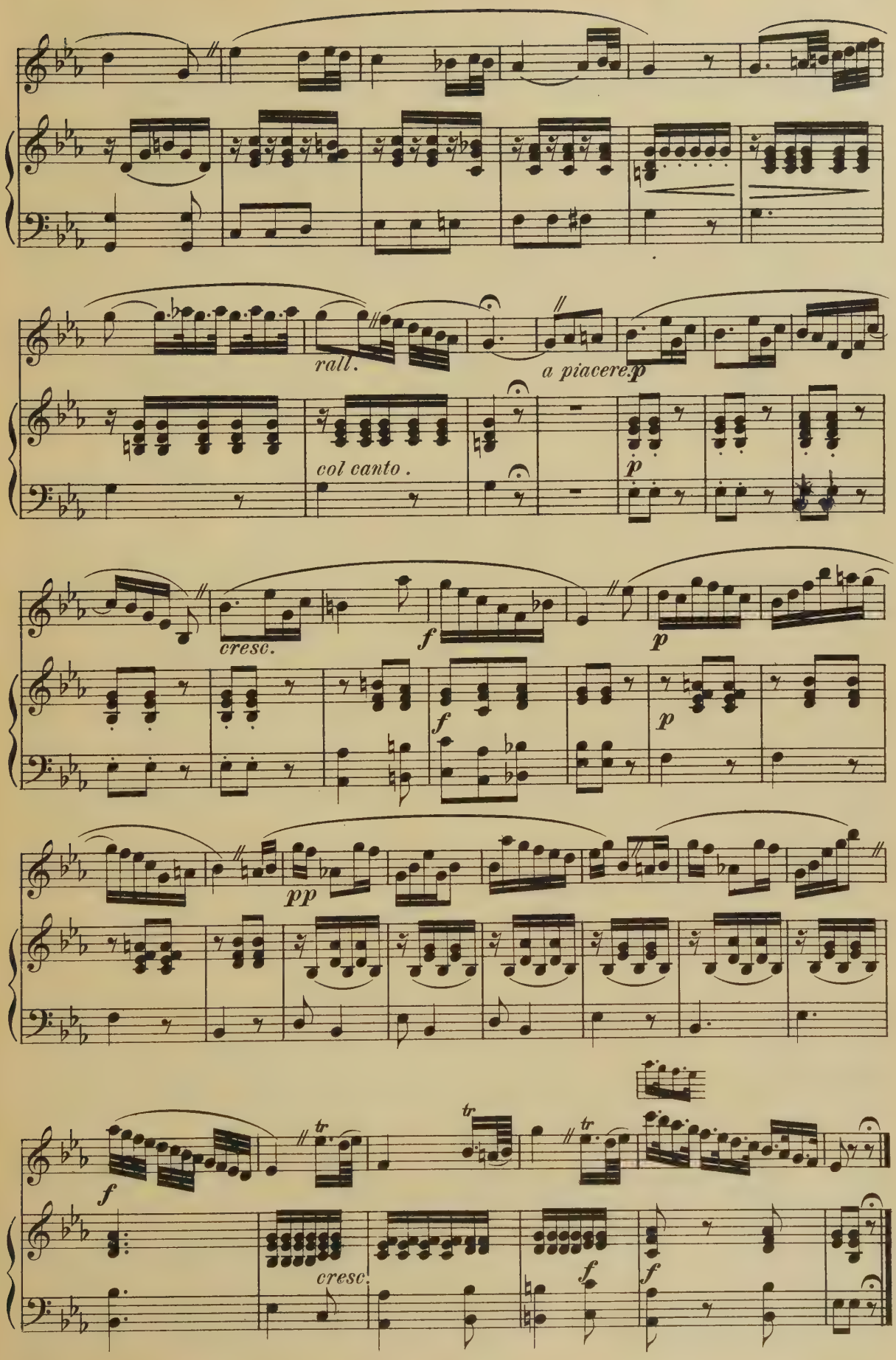

Adagio.
p dol.
30.
p
f rit.
f colla voce.
f
f
grazioso.
f
f
p
rit.
rit.

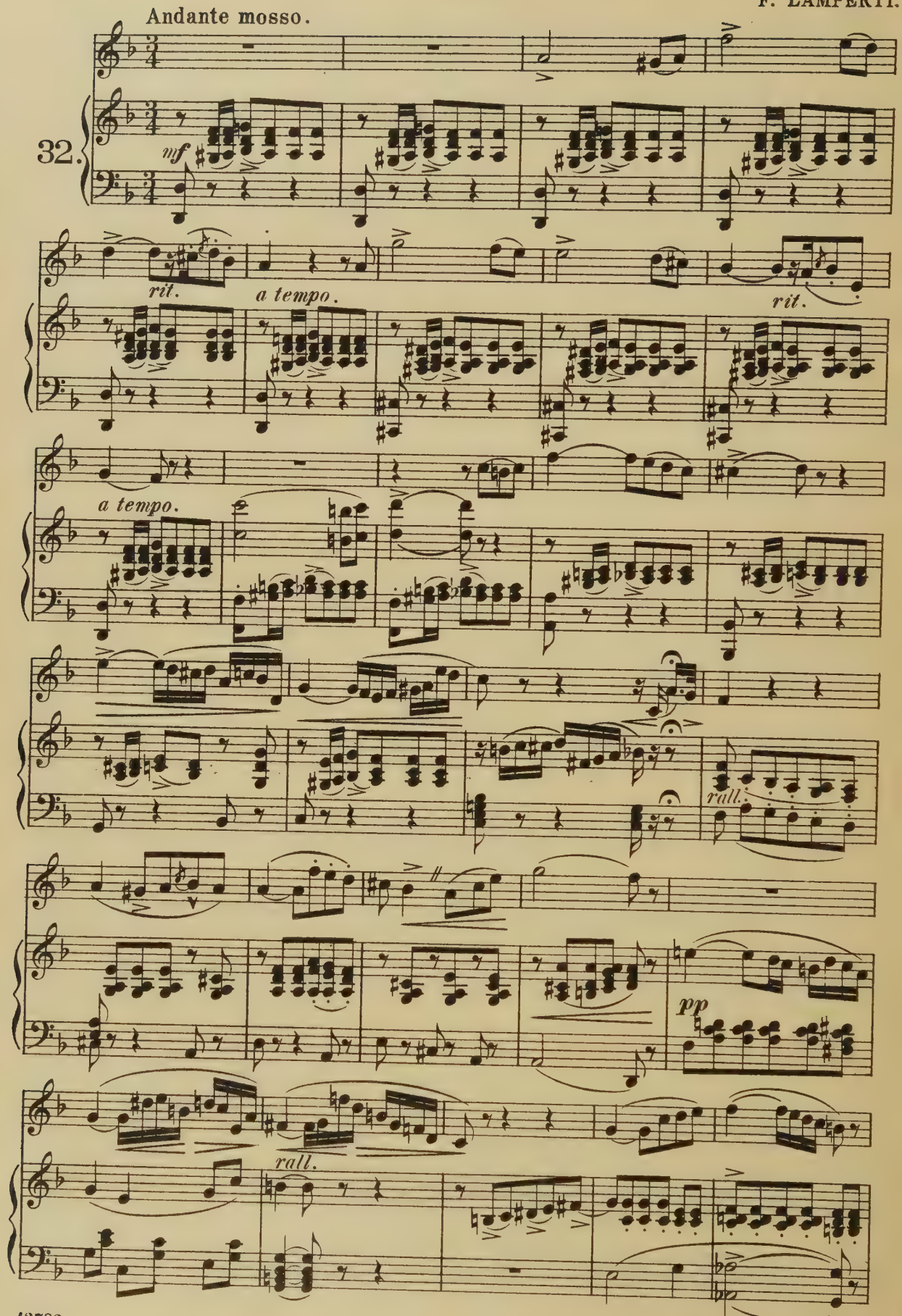

a tempo.
p
f
p
f
f
f
fp
p
f
rit.
f
rit.
p


a tempo.
p
a tempo.
p
f
p
f
p
pp
pp
f
f
più mosso.
dolcissimo.
p
p
p

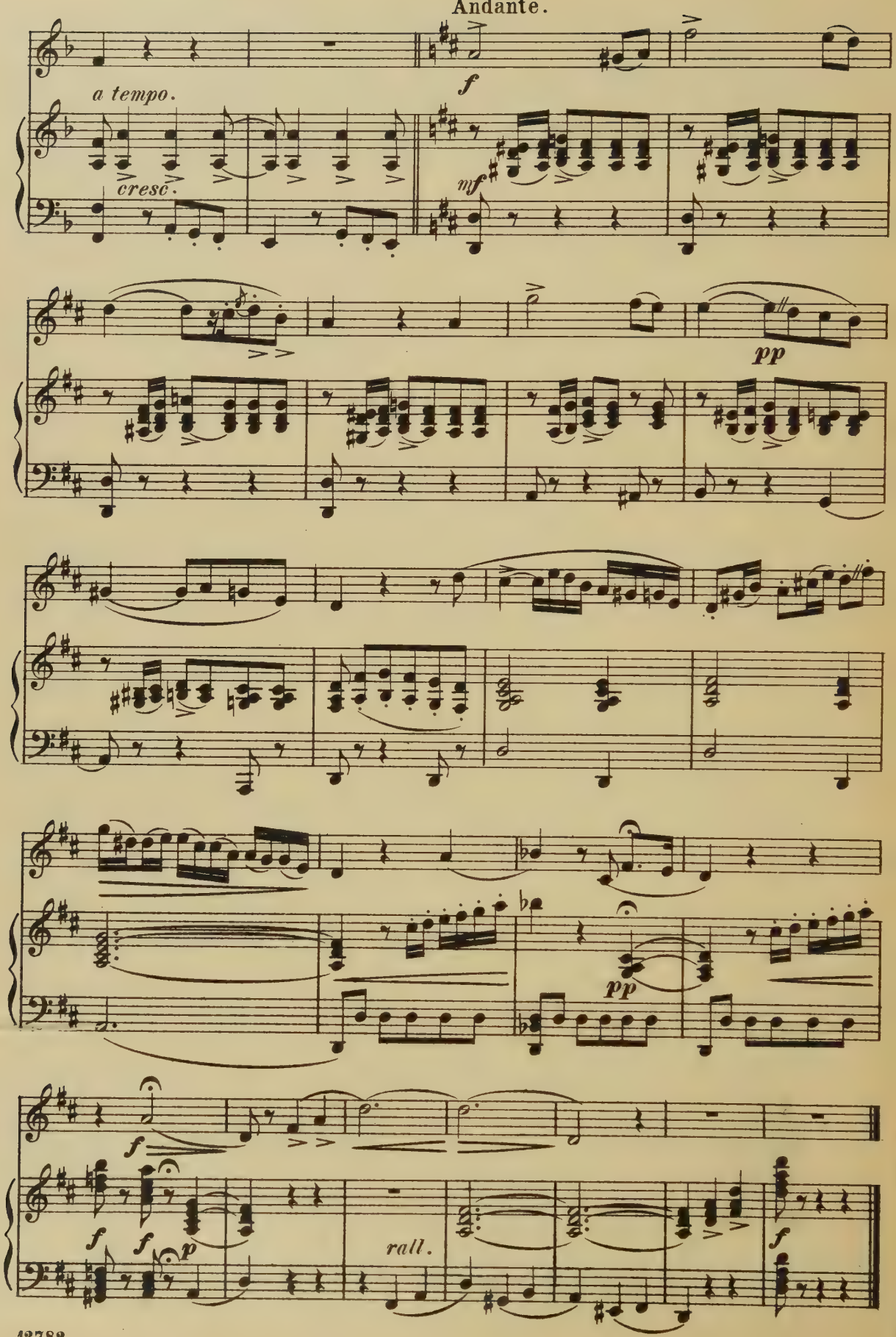

f
rit.
rit.
p
f
f
rit.
rit.
a tempo.
dolce.
a tempo.
p
f


Andante cantabile.
31.
p
pp
f
mf
p
cresc.
p
p
f
dolce.
f
pp


rall.
a piacere.
p
col canto .
p
cresc.
f
f
p
p
pp
f
tr
tr
tr
cresc.
f
f


Andante mosso.
32.
mf
rit.
a tempo.
rit.
a tempo.
rall.
pp
rall.

più mosso.
p
stacc.
stent.
legato.
pp rall.
rall.
a tempo.
dolce.
f
pp
pp
affrett.
allarg.
rall.
a tempo.
col canto.


Andante.
a tempo.
cresc.
f
mf
pp
pp
f
f
f
p
rall.
f

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